

RADIO  
CONTINUITY

LUCKY STRIKE  
JACK BENNY

APR. - MAY

1947

ATX01 0309363

483003 01010

# FOOTE, CONE & BELDING

*Advertising*

247 PARK AVENUE, NEW YORK • WHEELING 4-2200

CLIENT: THE AMERICAN TOBACCO CO.	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00-7:30 PM EST
DATE: APRIL 6, 1947 PROGRAM #28		REPEAT: 9:30-10:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

- I. Opening Commercial.
- II. Jack Benny produces his show.
- III. Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV. Jack Benny continues to produce his show without interruption in the continuity.
- V. Closing Commercial.
- VI. Hail and farewell by Jack Benny and his Cast.

ATX01 0309365

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NBC

THE AMERICAN TOBACCO COMPANY

4-6-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST

APRIL 6, 1947 - PROGRAM #28

SUNDAY

I      Opening Commercial

SHARBUTT:    THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

BOONE:        (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL:     LS - MFT

SHARBUTT:     Lucky Strike means fine tobacco.

RUYSDAEL:     Here's what independent tobacco experts say about the fine tobacco bought by the makers of Lucky Strike ...

VOICE:        ... mild tobacco with real flavor and mellowness ... tobacco you can't beat for top smoking enjoyment.

SHARBUTT:     FLOYD CLAY - top-flight tobacco warehouseman said that.

VOICE:        Fine, ripe smokin' leaf that makes a smooth, mild smoke. I've smoked Luckies myself for 22 years.

SHARBUTT:     LUCIAN PURDOM, ace tobacco auctioneer said that.

RUYSDAEL:     Yes, friends, at auction after auction, independent tobacco experts can see the makers of Lucky Strike buy that fine, that light, that naturally mild tobacco.

(MORE)

ATX01 0309366

THE JACK BENNY PROGRAM

XXXX

4-6-47

SHARBUTT: So for your own real, deep-down smoking enjoyment,  
remember ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco - real Lucky Strike  
tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so  
round, so firm, so fully packed, so free and easy on the  
draw.

ATK01 0309367

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY ... WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE ... MUSIC UP AND DOWN)

DON: AND NOW LADIES AND GENTLEMEN ... LET'S GO BACK TO THIS MORNING AND LOOK IN ON JACK BENNY AT HIS HOME IN BEVERLY HILLS ...

(FADE TO ...)

JACK: Let's see ... maybe behind this chiffonnier ... I'll move it and look ... (GRUNTS)

(SOUND: HEAVY PIECE OF FURNITURE MOVES)

JACK: Nope ... Not here ... Maybe behind the sofa ...

(SOUND: THREE FOOTSTEPS,SCRAPING OF ANOTHER HEAVY PIECE OF FURNITURE)

JACK: Gee. Not here either ... (UP) OH, ROCHESTER.

ROCHESTER: YES, BOSS?

JACK: Are you sure you hid the Easter Eggs in this room?

Huh?

ROCHESTER: KEEP LOOKING ... YOU'RE GETTING WARM.

JACK: Warm, huh? ... Oh! I know where you hid them ... I'll bet you put the eggs in my violin case.

ROCHESTER: YOUR VIOLIN CASE?

JACK: Yeah.

ROCHESTER: I WOULDN'T TOUCH THAT THING IF I WAS FULL OF PENICILLIN.

JACK: Hmm ... Now let's see ... Oh, I know where they are ... Rochester, hold this chair steady for me while I stand on it.

ATX01 0309368

ROCHESTER: Okay.

(SOUND: SCUFFLING NOISES OF MAN STANDING ON CHAIR)

JACK: (SLIGHTLY OFF) Steady now ... Yep ... Here they are ... four eggs.

ROCHESTER: DOGGONE ... I NEVER THOUGHT YOU'D FIND THE ONE I HID IN THE CHANDELIER.

JACK: Rochester, I saw The Lost Week-End too.

ROCHESTER: YEAH ... BUT MR. MILLAND GOT A BETTER PAYOFF THAN YOU DID.

JACK: Yeah, I guess so ... You know, Rochester ... it was awfully nice of you to color and hide these eggs so I could have fun on Easter Sunday. What made you do it?

ROCHESTER: WELL, LAST YEAR I DIDN'T ... AND WHEN YOU GOT UP IN THE MORNING, YOU CRIED YOUR LITTLE BLUE EYES OUT.

JACK: I did not ... I never cry ... Nothing could upset me that much.

ROCHESTER: HEE HEE HEE.

JACK: What are you laughing at?

ROCHESTER: WHEN SHIRLEY TEMPLE GOT MARRIED, YOU LOCKED YOURSELF IN YOUR ROOM FOR THREE DAYS.

JACK: Rochester.

ROCHESTER: AND WHEN YOU FINALLY CAME OUT, YOU TORE UP ALL YOUR PICTURES OF MARGARET O'BRIEN!

JACK: Oh stop making up stories ... Imagine me and Margaret O'Brien. Why, she's young enough to be my daughter.

ROCHESTER: SO WAS THEDA BARA BUT THAT DIDN'T SLOW YOU DOWN!

ATX01 0309369

JACK: I've told you dozens of times that Theda and I were just good friends ... Now, Rochester, I want you to take these four eggs and put them away for me.

ROCHESTER: BUT BOSS, I HID FIVE OF THEM ALTOGETHER.

JACK: Five ... Well, let's see ... maybe the other one is hidden behind the ...

(SOUND: DOOR BUZZER)

JACK: (EXCITED) I'll get it, Rochester ... maybe they're delivering my new car.

(SOUND: FOOTSTEPS ... DOOR OPENS)

MARY: Hello, Jack.

JACK: Why Mary ... Happy Easter! ... Come on in.

(SOUND: DOOR CLOSES)

JACK: Say! That's a good looking Easter outfit you have on ... And that hat!

MARY: Do you really like the hat, Jack?

JACK: Like it? Why, it looks beautiful on you!

MARY: If you think it looks good on me, you should have seen it on Tom Breneman.

JACK: Tom Breneman ... Oh, did you go to his program, "Breakfast in Hollywood?"

MARY: Sure, I go all the time ... I was even there the morning you won the orchid.

JACK: Oh yes ... Gee, I'll never forget the look on the loser's face ... poor thing, she came all the way from Iowa, too ... But, Mary, all dressed up in your Easter outfit ... where have you been?

ATX01 0309370

MARY: Well Jack, you know on Easter Sunday, most of the movie stars walk down Wilshire Boulevard ... and I went along to see the parade.

JACK: Oh ... did you see any celebrities?

MARY: Oh sure ... I saw lots of them ... I saw Bing Crosby.

JACK: Crosby, eh? ... Was Bing dressed up for Easter?

MARY: Was he! I've never seen him so formal ... He was wearing patent leather shoes ... gray spats ... striped pants and a cut-away pajama top.

JACK: Gee, who else did you see on the boulevard, Mary?

MARY: I saw Gary Cooper and his wife ... Mrs. Cooper was wearing a beautiful green dress with fox trim and gold accessories ... She looked lovely.

JACK: And what was Gary wearing?

MARY: Brown shoes, tan slacks, and a light jacket.

JACK: Did he have a hat on?

MARY: I couldn't tell, it was cloudy.

JACK: Oh .. Oh.

MARY: And I saw Shirley Temple and you...

JACK: I'M NOT INTERESTED IN HER!

MARY: Oh, I'm sorry, Jack ... I thought you had forgiven her already ... Now let me think ... Oh yes. I saw Van Johnson.

JACK: Van Johnson?

MARY: Yes, and you know, Jack, I feel sorry for the poor guy ... Every step he took he was followed by dozens of girls ... They just kept trailing after him for miles.

ATX01 0309371

JACK: For miles? My goodness, you'd think those silly kids would get tired.

MARY: Yeah ... Jack, may I have a chair, my feet are killing me.

JACK: Hmmm... Here, Mary ... you can sit in this arm chair.

MARY: Thanks ... (SIGHS) Ahhh ... Gee, it's good to sit ...  
(SOUND: LOUD CRUNCHING OF PEACH BOX)

ROCHESTER: HEY BOSS ... MISS LIVINGSTONE JUST FOUND THE OTHER EGG.

JACK: Well, hurry Rochester, get her a towel and ...  
(SOUND: PEEP PEEP OF CHICK)

JACK: Never mind the towel, just bring a handful of corn ...  
You know, Mary, every Easter there's another ...  
(SOUND: DOOR BUZZER)

JACK: I'll get it, Rochester ... that must be my new car.  
(SOUND: FOOTSTEPS ... DOOR OPENS)

JACK: Phil!

PHIL: HIYA JACKSON, HELLO LIVVY, LONG TIME NO SEE.

MARY: Hello, Curly.

JACK: Come on in.  
(SOUND: DOOR CLOSE)

JACK: Say, Phil, Phil .. we missed you in San Francisco.

PHIL: I know, I heard the program.

JACK: What?

PHIL: You need me, Jackson, you need me.

JACK: Phil ...

PHIL: Like Scotch needs soda, your program just don't fizz without the kid, Jackson!

JACK: Phil, I need you like a moose needs a hat-rack, believe me.

ATX01 0309372

MARY: Anyway, you should have been up there with us, Phil ...  
We had a wonderful time ... San Francisco is such  
a swell town.

PHIL: You don't have to tell me about Frisco, Livy. I  
organized my first band there.

JACK: You ... you what, Phil?

PHIL: I started my first band up there.

JACK: Hmm, San Francisco's sure gone through a lot ...  
Your band and the earthquake ... They can take it,  
can't they?

PHIL: Gee whiz, I'll never forget my first band ... It  
was just a little three piece outfit ... saxaphone,  
piano, and drums ... and then we added Frankie,  
my guitar player.

MARY: Say, Phil, how did you happen to hire Frankie?

PHIL: Well, we didn't exactly hire him ... You see, we  
were playing at a wedding and they couldn't afford  
to pay us, so they gave us the groom.

JACK: The groom? What happened to the bride?

PHIL: Oh, she changed her name and started singing with  
another band.

JACK: Really ... what's her name now?

PHIL: Carmen Lombardo.

JACK: Phil .. For your information, Carmen Lombardo is  
a man.

PHIL: Well, then maybe it was Carmen Miranda ... I can't  
remember girls' names .. I don't fool around with  
dames no more. What do I know?

(SOUND: DOOR BUZZER)

ATX01 0309373

ROCHESTER: SHALL I GET IT, BOSS?

JACK: No, I better answer the door ... I'm expecting my new car.

PHIL: Hey wait a minute Jackson, I can't believe it, did you buy a new car?

ROCHESTER: NO ... HE ENTERED BOB HOPE'S JINGLE CONTEST.

JACK: Yeah.

MARY: Jack ... you didn't send in that jingle you wrote?

JACK: Certainly, and I think it ought to win.

PHIL: What was the jingle he wrote, Livvy?

MARY: MY FAVORITE BRUNETTE, AND I LOVE HIM STILL,  
IS "HONEST ABE" ON A FIVE DOLLAR BILL.

JACK: Well, I thought that was pretty good ...  
(SOUND: DOOR BUZZER)

JACK: Go ahead and answer it, Rochester.

ROCHESTER: OKAY.  
(SOUND: FOOTSTEPS ... DOOR OPENS)

ROCHESTER: (EXCITED) BOSS ... BOSS ... IT IS YOUR NEW CAR ...  
IT'S A BEAUTIFUL LIGHT GRAY COLOR ... OH-OH, MY  
MISTAKE ... IT'S MR. WILSON IN A NEW SUIT.

JACK: Oh ... Well, steer him ... show him in, Rochester.

DON: HELLO JACK .. MARY .. PHIL.

ALL: (AD LIB HELLOS)

MARY: Gosh Don .. you sure look handsome in your Easter outfit.

PHIL: Yeah, Donzie ... where'd you buy that nifty looking suit?

ATX01 0309374

DON: The same place I get all my clothes ... at Hart, Shaffner, Marx, and O'Riley.

JACK: O'Riley? Don't you mean just Hart, Shaffner and Marx?

DON: (LAUGHINGLY) No, when I buy a suit, they call in extra help.

JACK: That I can understand ... The fellow who makes your pants was an engineer on Boulder Dam ... But Don, we were just talking about being up in San Francisco. Did you have a good time up there?

DON: Oh, did I? You know, Jack, I love that town. They have the most wonderful restaurants, and the best food in the world.

JACK: They certainly have.

DON: I ate at John's Rendezvous ... then I ate at the Tonga Room ... Then I ate in the Papagoya Room in the Fairmont ... then I ate at Roberts, and the Nuggett ... and then I ate at Omar Kyam's.

JACK: Gee.

DON: And then on the second day I ate at ...

JACK: What?

DON: The next day I was eating at the Mark Hopkins and right in the middle of dinner, they ran out of food.

JACK: The Mark Hopkins?

DON: No, San Francisco.

JACK: Oh ... Well, speaking of food has made me hungry. Hey, let's go out in the kitchen, kids, and get some sandwiches.

ALL: (AD LIB SWELL, ETC.)

(APPLAUSE --- BAND NUMBER - "HEARTACHES" --- APPLAUSE)

ATX01 0309375

(SECOND ROUTINE)

JACK: Say, Rochester .. Rochester ... those sandwiches were very good.

DON: They certainly were.

ROCHESTER: THANKS .. MR. WILSON, WOULD YOU LIKE ANOTHER BUCKET OF COFFEE?

JACK: He's had enough ... Now look, kids.

DENNIS: Isn't anybody going to say hello to me?

JACK: Dennis! When did you come in?

DENNIS: I've been here all the time ... I was standing behind Mr. Wilson's right leg.

JACK: Oh, oh ... say kid, I tried to reach you on the phone last night, but nobody answered. Where were you?

DENNIS: Oh. My mother took me to the circus.

JACK: Well .. did you enjoy it?

DENNIS: Yeah ... and you should see those girls on the flying trapeze ... They wore tights ... (WHISTLES)

JACK: Dennis ... They always wear tights.

MARY: Say, those trapeze acts are dangerous ... Did any of them fall?

DENNIS: No, I guess they were all buttoned up.

JACK: SHE DIDN'T MEAN THAT.

DENNIS: Oh.

PHIL: Hey, how is the circus this year, kid?

DENNIS: Oh, it's swell ... In one act, they shot a man out of a cannon, and he landed right in my mother's lap.

JACK: My goodness ... what did your mother do?

DENNIS: She hung on to him and yelled ... "I have a man in the balcony, Doctor!"

ATX01 0309376

JACK: Oh for .. Dennis .. wasn't your father there?

DENNIS: He was the one who aimed the cannon at my mother.

JACK: Oh stop. (Aimed the cannon at his mother.)

MARY: Dennis, how did you like the clowns?

DENNIS: Oh .. they were all right .. I guess.

JACK: What do you mean you guess? .. The clowns are big stars ..  
They're very funny.

DENNIS: Then how come they've only got one show?

JACK: Dennis, just because you and Phil have two shows doesn't mean that everybody has to have them.

PHIL: Lemme tell you something, Jackson. Not only have I got two shows, but while you were in San Francisco, I was signed up to make a new picture.

JACK: A new picture, Phil ... What's the name of it?

PHIL: THE KEG AND I .. HA HA HA ... OH HARRIS ... YOU MAY NOT BE FREDERICK MARCH, BUT YOU'RE THE BEST YEARS OF ANYBODY'S LIFE!

JACK: Well, now I've heard everything. Phil .. Phil, let me tell you something, Phil .. you were only kidding about making a picture. I'd like to get a new cast sometime. But it may surprise you to know that right now there's a deal pending where I'm going to be starred in a picture for Samuel Goldwyn.

DON: Samuel Goldwyn?

JACK: Yes. He makes great pictures and he's the kind of producer I want to be with.

DENNIS: I'll bet Mr. Goldwyn has to work very hard to support his family. He's got thirty daughters.

JACK: What?

ATX01 0309377

DENNIS: The Goldwyn girls.

JACK: They're not his daughters, Dennis. But anyway, Don, if this deal we're making comes through, it will really be sensational. You know, Mr. Goldwyn is begging me to consider his offer.

MARY: Begging you? (LAUGHS)

JACK: What are you laughing at?

MARY: Tell them what happened yesterday when you were out to his studio.

JACK: Mary.

PHIL: What was it, Livvy?

JACK: Mary, if you open your mouth, I'll never tell you another thing again.

DON: Come on, Mary, tell us what happened when Jack went out to see Mr. Goldwyn.

MARY: Well, about two o'clock yesterday afternoon Rochester drove Jack out to the studio.

(MUSIC)

JACK: There's the main gate, Rochester. I'll get off here.

(SOUND: LOUSY CAR STOPS)

JACK: Rochester, you wait right here in the car for me.

ROCHESTER: BOSS, DO YOU MIND IF I LEAN AGAINST THAT NEW CADILLAC OVER THERE, IT'S GOOD FOR MY MORALE.

JACK: No, no, as long as you wait here.

(SOUND: FEW FOOTSTEPS)

JACK: Gee, what a high-class studio ... (FOOTSTEPS STOP) Hmmm ... look at the way they've got Frederick March's picture plastered all over.

ELLIOT: (VERY POLITELY) I beg your pardon, sir.

RTX01 0309378

JACK: Huh?

ELLIOT: You can't go through this gate without a pass.

JACK: A pass? Perhaps you don't recognize me. If you knew who you're talking to, you'd let me go right in.

ELLIOT: Oh no I wouldn't, Mr. Benny.

JACK: Oh. Well, maybe I have a pass in my wallet. I'll take a look.

ELLIOT: .... Well? ...

JACK: Wait till I open it.

(SOUND: SOFT INNER SANCTUM CREAKY DOOR)

JACK: There.

ELLIOT: First time this year, Mr. Benny?

JACK: No no ... Now let's see ... Here's a pass for Warner Brothers ... Here's one for Universal-International ... Here's one for Biograph ... Oh, here's something I don't need any more ... see ... my draft card ... You ... No ... I can tear them up now, you know.

ELLIOT: You could have torn that one up in 1918.

JACK: You don't have to be so ... Wait a minute ... here it is ... "Gate Pass to Samuel Goldwyn Studios."

ELLIOT: Now Mr. Goldwyn's office is right through that door ... You go right down the hall and turn to the left.

JACK: Thank you.

(SOUND: FOOTSTEPS ON CEMENT)

JACK: (HUMS LOVE IN BLOOM) ... (SWEET) Hello.

GEORGE: Hello, Mr. Benny.

(SOUND: FOOTSTEPS)

JACK: Hello.

ATX01 0309379

MILT: Hello, Mr. Benny.

(SOUND: FOOTSTEPS)

JACK: Hello.

TACK: Hello, Mr. Benny.

(SOUND: FOOTSTEPS)

JACK: Gee, those Goldwyn girls are beautiful ... Now let's see ...

(SOUND: DOOR OPENS ... FOOTSTEPS ON WOOD)

JACK: Gee, won't Mr. Goldwyn be surprised to see me? I hope he's ... Oh, this must be his office here ...

(SOUND: DOOR OPENS AND CLOSES)

JACK: I beg your pardon, Miss, but is this Mr. Goldwyn's office?

VEOLA: Yes sir.

JACK: Well, will you tell him that Mr. Benny is here to see him?

VEOLA: One moment please.

(SOUND: CLICK)

VEOLA: Mr. Goldwyn, a Mr. Benny is here to see you ... I'll find out ... What is it you wish to see Mr. Goldwyn about.

JACK: A picture.

VEOLA: He wishes to see you about a picture ... Yes sir.

(SOUND: CLICK)

VEOLA: He told me to give you one out of the top drawer.

JACK: No no. You misunderstood .. I want to talk to you ..

I want to talk to him about making a picture ... a movie.

VEOLA: Just a moment.

(SOUND: CLICK)

VEOLA: Mr. Goldwyn, Mr. Benny wants to talk to you about making a picture ... Yes sir.

ATX01 0309380

(SOUND: CLICK)

VEOLA: Mr. Goldwyn is busy right now, would you care to wait?

JACK: Thank you ... (HUMS LOVE IN BLOOM)

(SOUND: DOOR OPENS)

HOAGY: (OFF) Thank you, thank you very much ... Goodbye,  
Mr. Goldwyn.

(SOUND: DOOR CLOSES)

JACK: Well, Hoagy .. Hoagy Carmichael!

HOAGY: Hello, Jack.

(APPLAUSE)

JACK: Gosh Hoagy, here I am waiting to go into the office and  
you come out ... I didn't know you were in there.

HOAGY: I've been in that Goldwyn's office since ten o'clock  
this morning.

JACK: Since ten o'clock this morning! What were you doing  
in there all that time?

HOAGY: I was just trying to convince him that my name is Hoagy  
and not Hugo.

JACK: Oh yes yes ... It happened at the Academy Award ceremonies  
when Mr. Goldwyn accidentally called you Hugo instead of  
Hoagy ... but it was just a slight mistake.

HOAGY: A slight mistake! ... Jack .. For twenty-five years I  
built up the name of Hoagy ... Hoagy Carmichael ... And  
it wasn't easy .. I remember when I first started writing  
songs, I used to sit up nights ... no food ... hardly  
enough money to pay the rent ... I was ready to quit but  
my wife encouraged me ... She said, "Hoagy, you can do it"  
... My mother encouraged me ... She said, "Hoagy, don't  
give up" ... My friends encouraged me ... "Hoagy, stick  
to it."

ATX01 0309381

JACK: And they were right. I can remember those great songs .. "Star Dust" by Hoagy Carmichael ... "Lazy Bones" by Hoagy Carmichael ... "Old Buttermilk Sky" by Hoagy Carmichael ... they were all great, Hoagy.

HOAGY: And who gets all the credit? Some no-talent jerk named Hugo!

JACK: Hoagy, Hoagy, maybe I can help you.

HOAGY: I wish you would, Jack. All I am now is an unknown character with a million dollars.

JACK: Whoops!

HOAGY: Did you say something, Jack?

JACK: No .. No .. it's just that when I hear figures like that, something happens in my stomach.

HOAGY: You mean just because I said a million dollars ...

JACK: Whoops! I did it again ... But getting back to you, Hoagy, don't worry, Hoagy. I'll clear up your name for you. I've got a big listening audience and if you want to come on my program and do one of your songs, I'll let everybody know it was written by Hoagy Carmichael, not Hugo.

HOAGY: Gosh, if you'd do that, I'd be very grateful ... I'll tell you what I'll do. I'll sing "Old Buttermilk Sky" with a special arrangement that will include your quartet, the Sportsmen.

JACK: My quartet? No, I don't think that ...

HOAGY: Now just a minute, I've got a copy of it right here ... Let me show you what I mean ... Try to visualize it, Jack.

JACK: What?

HOAGY: Here's the way it would go. The introduction starts with full orchestra.

ATX01 0309382

(INTO COMMERCIAL ... BY HOAGY AND QUARTET)

HOAGY: OLD BUTTERMILK SKY  
I'M KEEPING MY EYE PEELED ON YOU.  
WHAT'S THE GOOD WORD TONIGHT?  
ARE YOU GONNA BE MELLOW TONIGHT?  
QUARTET: TONIGHT ... L S M F T  
THAT'S THE CIGARETTE FOR DONZY AND WE.  
WE'RE AS HAPPY AS A CHRISTMAS TREE  
HEADIN' FOR THE ONE WE LOVE.  
HOAGY: I'M GONNA POP HER THE QUESTION ... THAT QUESTION  
QUARTET: WOULDN'T YOU LIKE A LUCKY STRIKE?  
HOAGY: IT'LL BE EASY, SO EASY  
QUARTET: FOR THAT'S THE ONE THAT SHE WILL LIKE.  
HOAGY: L S M F T  
QUARTET: (L S M F T)  
HOAGY: THEY WON'T FAIL YOU WHEN YOU'RE NEEDIN' THEM MOST  
QUARTET: OH NO, HANG A PACKAGE ON HER HITCHING POST  
LUCKIES FOR THE ONE YOU LOVE  
(THE ONE YOU LOVE)  
HOAGY: SO ROUND AND SO FIRM  
QUARTET: (SO ROUND AND SO FIRM)  
HOAGY: THAT'S PART OF THEIR CHERM  
QUARTET: THAT'S PART OF THEIR CHERM  
HOAGY: WILL THEY BE NATURALLY MILD TONIGHT?  
QUARTET: YES SIR, WHY SURE, YOU BET ... THAT'S LUCKY STRIKE.  
(APPLAUSE)

ATX01 0309383

(THIRD ROUTINE)

HOAGY: What do you think, Jack? Could you visualize what I was telling you?

JACK: Could I? Hoagy, I could even hear the applause. What a wonderful song. Would you mind autographing it for me?

HOAGY: Not at all.

(SOUND: PEN SCRATCHING)

JACK: Thanks.

HOAGY: So long, Jack.

JACK: So long.

(SOUND: DOOR OPENS AND CLOSES)

JACK: Gee, that was nice of Hoagy to ... Well, what do you know ... He signed it Hugo Carmichael ... He really is confused, you know.

VEOLA: Mr. Goldwyn is waiting.

JACK: Oh yes yes ... thank you.

(SOUND: FOOTSTEPS ... DOOR OPENS AND CLOSES)

JACK: Mr. Goldwyn? Mr. Goldwyn?

GOLDWYN: Come right in.

(APPLAUSE)

JACK: Mr. Goldwyn, Mr. Goldwyn ... I hope you don't mind my breaking in without an appointment.

GOLDWYN: No .. No, it's always nice to see you. Sit down, Bob.

JACK: No, no .. my name is Jack ... Jack Benny.

GOLDWYN: Oh yes. Well, Jack, what can I do for you?

JACK: Mr. Goldwyn, I've come here to give you the greatest opportunity of your life.

GOLDWYN: Opportunity?

ATX01 0309384

JACK: Yes. When I tell you what I've got on my mind, it will make you the greatest producer in the motion picture industry. This is an opportunity that comes only once ...

(SOUND: PHONE RINGS)

GOLDWYN: Pardon me.

(SOUND: RECEIVER UP)

GOLDWYN: Hello? Hello ... Fame Hall Magazine? ... Yes, I produced "The Best Years of Our Lives" ... Yes, that picture won nine awards ... for the best picture ... for direction ... for film editing ... for musical score ... for story ... for best actor ... for best supporting actor ... a special award for Harold Russell ... and also the Thalberg Award ... That's right ... Thank you very much ...

(SOUND: RECEIVER DOWN)

GOLDWYN: Now, Jack, what was this opportunity you were going to give me?

JACK: Well ... let's put it this way ... Mr. Goldwyn, your studio won many Academy Awards this year and I thought maybe you'd like to win them again next year.

GOLDWYN: I certainly would. What is your suggestion?

JACK: Well ... have you ever thought of making a picture starring Jack Benny?

GOLDWYN: No.

(SOUND: CHAIR FALLING AND BODY THUD)

JACK: Let me help you up, Mr. Goldwyn.

GOLDWYN: No, let me rest here awhile.

JACK: Oh. Oh.

GOLDWYN: Now what were you saying, Jack?

(SOUND: DOOR OPENS)

ATX01 0309385

JACK: Well, what I was getting at ...

MEL: Pardon me, Mr. Goldwyn.

GOLDWYN: Excuse me, Jack ... What is it, Pat?

MEL: Well, Mr. Goldwyn, two blue-prints have been submitted for the set on Stage Eight ... the reproduction of the George Washington Bridge overlooking New York harbor.

GOLDWYN: Yes.

MEL: Now in both sets the harbor is always in evidence. However, Set Number one, with just the harbor, can be constructed for only a million dollars.

JACK: Whoops!

GOLDWYN: Did you say something, Jack?

JACK: No. No. No, not a thing.

MEL: On the other hand, in Set Number two we can build the harbor, the bridge, and the skyline for an extra million.

JACK: Whoops!

MEL: So you see it's entirely up to you, Mr. Goldwyn, whether you want to spend one million ...

JACK: Whoops!

MEL: Or two million.

JACK: Whoops! Whoops!

GOLDWYN: What's the matter with you Jack, you sound like a tug boat.

JACK: I'm sorry.

GOLDWYN: Pat, I'll take Set Number Two.

MEL: Yes, Mr. Goldwyn.

(SOUND: DOOR CLOSES)

GOLDWYN: No what were we talking about?

ATX01 0309386

JACK: Mr. Goldwyn, I'm not going to beat around the bush. If you make a picture with me, I'm sure we'll win the Academy Award next year. I've got hidden talents. Ask Snoogy. No really I've got hidden talents.

GOLDWYN: Maybe so, but I haven't got time to play hide and seek.

JACK: But Mr. Goldwyn --

GOLDWYN: Now look, Jack, I'm a busy man.

JACK: I know you are, Mr. Goldwyn. But it isn't as though I'm pleading for a job. I've made a lot of pictures. Call up Warner Brothers. They'll be very happy to recommend me to you... They'd be happy to recommend me to anybody ... I mean ... Look, look, Mr. Goldwyn, if you'd only think it over ... (DOOR OPENS) I promise you that ...

MEL: Pardon me, Mr. Goldwyn.

GOLDWYN: What is it now, Pat?

MEL: We've got to do something about the picture we're shooting on Stage Five. The script we have now is a little dated .. the hero is a bombardier on a B-29.

GOLDWYN: You're right. We've got to change it to something post-war ...something civilian.

JACK: Why don't you make him a tail gunner on a Studebaker?

(SOUND: LOUD CHAIR FALLING AND BODY THUD)

GOLDWYN: Let me help you up, Pat ... He's a comedian ... We'll talk about it later.

MEL: Hmmmm ... Tail gunner on a Studebaker ...

(SOUND: DOOR CLOSES)

JACK: Well, I thought it was funny.

GOLDWYN: Maybe so, Jack. In fact, I think you're very good on the radio.

ATX01 0309387

JACK: Radio, radio ... I want pictures. Mr. Goldwyn, you gotta help me. I want to win an Academy Award.

GOLDWYN: Jack, let's talk about it some other time.

JACK: What?

GOLDWYN: I'm way way behind in my appointments. I spent the whole morning talking to Hoagy.

JACK: Hoagy?

GOLDWYN: Yes, Hoagy Michaelson.

JACK: No .. no ... that's Hoagy Carmichael.

GOLDWYN: Oh yes yes.

JACK: Now getting back to me, Mr. Goldwyn ... Why can't you produce a picture that will make me win the Academy Award? Why? ... Tell me why?

GOLDWYN: Well, Jack, maybe I can ... let me see how you look without those thick glasses you have on ... Take them off.

JACK: All right ... There ... See how I look with my glasses off ... See how blue my eyes are. You know that will help if we make it in Technicolor. And look ... and look how long my lashes are ... real too ... As a matter of fact, Mr. Goldwyn ...

VEOLA: You can put your glasses back on, Mr. Goldwyn went to lunch.

JACK: But how could he leave? I was standing against the door.

VEOLA: He jumped out the window.

JACK: Out the window? Lemme see.

ROCHESTER: (OFF ... SHOUTS) HE DIDN'T GET AWAY, BOSS ... I CAUGHT HIM.

JACK: Well, hold him ... I'll be right down!

..(APPLAUSE AND PLAYOFF)

ATX01 0309388

WILSON:        Jack will be back in just a minute, but first, here is  
                  Basil Ruysdael.

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ATX01 0309389

## V Closing Commercial

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco and fine tobacco is what counts in a cigarette.

SHARBUTT: So listen to the words of a man who really knows fine tobacco, Mr. William Currin of Durham, North Carolina, for 24 years a tobacco auctioneer. He said:

VOICE: At more than a thousand auctions, I've seen the makers of Lucky Strike buy fine tobacco that's sweet and mild, chock-full of smoking enjoyment. I've smoked Luckies myself for 23 years.

RUYSDAEL: Quote: "Fine tobacco that's sweet and mild, chock-full of smoking enjoyment." - Unquote. Yes, independent experts like Mr. Currin can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

(MORE)

ATX01 0309390

THE JACK BENNY PROGRAM

X96X

4-6-47

SHARBUTT: Fine, light, naturally mild tobacco. So remember -

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Year-in, year-out ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and this fine Lucky Strike tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309391

(TAG)

JACK: Ladies and gentlemen, I want to thank Mr. Samuel Goldwyn for appearing on my program. His next release will be "The Secret Life of Walter Mitty," with my friend Danny Kaye ... Hm ... my friend ... I also want to thank Hoagy Carmichael who appeared through the courtesy of the makers of the Fifth Avenue Candy Bar ... And, ladies and gentlemen, be sure to listen in next Sunday as we haven't the slightest idea what we're going to do ... Goodnight, folks.

ATK01 0309392

# FOOTE, CONE & BELDING

*Advertising*

217 PARK AVENUE NEW YORK 7-6600

CLIENT: THE AMERICAN TOBACCO CO	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00-7:30 PM EST
DATE: APRIL 13, 1947-PROGRAM #29		REPEAT: 9:30-10:00 PM PST (By Transcription)

*As Broadcast*

## "THE JACK BENNY PROGRAM"

### ROUTINE

- I. Opening Commercial.
- II. Jack Benny produces his show.
- III. Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV. Jack Benny continues to produce his show without interruption in the continuity.
- V. Closing Commercial.
- VI. Hail and farewell by Jack Benny and his Cast.

ATX01 0309393

NBC                    THE AMERICAN TOBACCO COMPANY                    4-13-47  
                      "THE JACK BENNY PROGRAM"  
7:00-7:30 PM EST    APRIL 13, 1947 - PROGRAM #29                    SUNDAY

I        Opening Commercial

SHARBUTT:    THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

RIGGS:        (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL:    LS - MFT

SHARBUTT:    Lucky Strike means fine tobacco.

RUYSDAEL:    Just listen to the words of THOMAS RAY OGLESBY - ace tobacco auctioneer, who said:

VOICE:        At all the markets I've attended, I've seen the makers of Lucky Strike buy good, ripe, mild leaf.

RUYSDAEL:    And, HARRY R. KING - independent tobacco buyer.

VOICE:        I've seen the makers of Lucky Strike buy fine tobacco that smokes up smooth and mild. Yes, for a real smoke, I pick Luckies.

RUYSDAEL:    You've just heard the words of independent tobacco experts - the impartial authorities on tobacco quality.

SHARBUTT:    So for your own real, deep-down smoking enjoyment - remember ...

RUYSDAEL:    LS - MFT

(MORE)

ATX01 0309394

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike --  
so round, so firm, so fully packed, so free and easy  
on the draw.

ATX01 0309395

(FIRST ROUTINE)

(AFTER COMMERCIAL ... MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY ... WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE ... MUSIC UP AND DOWN)

DON: AND NOW LADIES AND GENTLEMEN ... LET'S GO OUT TO JACK BENNY'S HOME IN BEVERLY HILLS WHERE WE FIND JACK TRYING TO FIX HIS BROKEN PHONOGRAPH.

(SOUND: LIGHT HAMMERING ON METAL NOISES)

JACK: Hand me the screwdriver, Rochester ... I want to tighten the last screw on this phonograph.

ROCHESTER: HERE YOU ARE.

(SOUND: LIGHT SQUEAKS)

JACK: (GRUNTS COUPLE OF TIMES) There ... that ought to fix it ... I'll turn it on.

(SOUND: VOCAL RECORD PLAYED AT SQUIRREL TALK SPEED)

JACK: Hummmmm ... that was too fast.

ROCHESTER: WHAT RECORD WAS THAT?

JACK: Bing Crosby singing "White Christmas."

ROCHESTER: IT SOUNDED MORE LIKE F. E. BOONE SINGING MOTHER MACHREE.

JACK: Yeah ... Gee, I can't understand what's wrong with this phonograph ... It's never given me trouble before.

ROCHESTER: WELL BOSS, MAYBE IF I TOOK THIS AND ...

(SOUND: TINNY OBJECT FALLS ON FLOOR)

ATX01 0309396

JACK: Oh Rochester, now look what you've done ... you knocked the horn off ... And you tipped over the dog, too ... And this is "Be Kind to Animals Week."

ROCHESTER: I'M SORRY BOSS ... LET'S TAKE ANOTHER LOOK AT THE MOTOR AND SEE WHAT'S WRONG.

JACK: Okay ... Hey, wait a minute, wait a minute ... Here's a loose wire and I see where it's supposed to go .... I'll just take it and put it ...

(SOUND: LOUD BUZZING ELECTRICAL SOUND)

JACK: (SCREAMS) PULL OUT THE PLUG ... PULL OUT THE PLUG!

(SOUND: BUZZING STOPS)

JACK: Wow! What a shock! It was enough to make my hair stand on end.

ROCHESTER: YOU WANT ME TO GO IN YOUR ROOM AND SEE?

JACK: You don't have to, I'm wearing it ... This show won't be as short as you think ... There, the wire's fixed ... Now let's try ... Now let's try some .. some other records ... What have we got in that album?

ROCHESTER: Lemme see ... "I'M FOREVER BLOWING BUBBLES" .... "DARDANELLA" ... "THE SHEIK OF ARABY" ... "I FOUND A MILLION DOLLAR ...

JACK: Whoops!

ROCHESTER: ... BABY."

JACK: Oh.

ROCHESTER: "KEEP THE HOME FIRES BURNING" ... "K-K-K-K-KATY" ... AND "AFTER THE BALL IS OVER."

JACK: No .. no, I don't want to spoil those ... Play some of the old ones ... Go ahead.

ATX01 0309397

ROCHESTER: ... BOSS ... ANY RECORDS OLDER THAN THESE ARE ON CYLINDERS.

JACK: Oh ... Well, put some of these on ... I want to try it out.

ROCHESTER: YES SIR ... SHALL WE PUT IT ON A NEW NEEDLE?

JACK: No, Rochester ... the needle we have was guaranteed to play a thousand records and we've only used it eight hundred and seventy-three times.

ROCHESTER: UMMM UMMMM ... WHAT A MEMORY!

JACK: Memory nothing ... Count the notches in the side of the phonograph ... Now let's turn it on and see if the record changer is working. There.

ROCHESTER: YES SIR.

(SOUND: CLICK .. SCRATCHING OF RECORD .. TWANG OF SPRING .. SLIDE WHISTLE UP .. RECORD BREAKS .. TWANG OF SPRING .. SLIDE WHISTLE UP ... RECORD BREAKS)

JACK: Rochester, what's happening? Why is the phonograph throwing the records up in the air ...

ROCHESTER: WE NEVER SHOULD HAVE FIXED IT WITH THOSE PARTS OUT OF THE TOASTER.

JACK: Well, I think that ..

(SOUND: DOOR BUZZER)

JACK: COME IN ...

(SOUND: DOOR OPENS)

MARY: Hello, Jack ... what are you doing?

JACK: Rochester and I were just fixing the ...

(SOUND: TWANG OF SPRING ... SLIDE WHISTLE UP)

ATX01 0309398

JACK: DUCK, MARY .. HERE COMES "THE SHEIK OF ARABY"  
(SOUND: RECORD CRASH)

JACK: Rochester ... turn that thing off ... We'll use it without the changer.

ROCHESTER: YES SIR.  
(SOUND: CLICK)

MARY: Jack, what's going on here?

JACK: Rochester and I fixed the phonograph.

MARY: Again? Why don't you get rid of that old thing and buy a new one?

JACK: Mary, this phonograph isn't so old.

MARY: Go on ... Edison's fingerprints are still on it.

JACK: What?

ROCHESTER: AND SHE MEANS EDISON THE BOY.

JACK: Look, Mary, the phonograph works all right now. I mean I not only fixed it, but I modernized it and brought it right up to date.

MARY: I'll bet you did.

JACK: Well, if you don't believe me, try it yourself.

MARY: All right ... Have you got two nickels for a dime?

JACK: Oh Mary, put in a dime .. be a sport .. it plays three records that way.

ROCHESTER: IF YOU PUT IN A QUARTER, YOU GET A SANDWICH, A CUP OF COFFEE, AND A GUIDE TO THE MOVIE STARS' HOMES.

JACK: We haven't perfected that yet ... Go ahead, Mary ... put in the dime.

MARY: I'll take your word for it. Say, Jack, am I the first one here for rehearsal?

ATX01 0309399

JACK: Yeah, but the others will be here pretty soon. By the way, Mary, I haven't seen you in a couple of days ... what's new?

MARY: Oh .. nothing much ... I got a letter from Mama yesterday.

JACK: A letter from your mother? Well ... what does the Happy Chandler of Plainfield have to say?

MARY: I'll read it to you ... (CLEAR THROAT) ... MY DARLING DAUGHTER MARY ... JUST A FEW LINES TO LET YOU KNOW THAT WE ARE ALL WELL AND HOPE YOU ARE THE SAME ... WE'VE BEEN VERY BUSY WITH THE SPRING PLANTING ... YOUR SISTER BABE HELPED PAPA WITH THE PLOWING ... SHE DID A SWELL JOB BUT I'LL BE GLAD WHEN THE HORSE GETS BETTER.

JACK: Mary ... your sister Babe pulled the plow?

MARY: Sure, Jack ... she's as strong as a horse.

JACK: Yeah ... and when you put a straw hat on her, you can't ...

MARY: Jack, please ...

JACK: Excuse me, go ahead with the letter.

MARY: AND MARY, YOUR SISTER BABE HAS A NEW BOY FRIEND ... HE IS THE LOCAL UNDERTAKER HERE, AND I WISH SHE'D GIVE HIM UP ... I'M SICK OF HIM COMING INTO THE HOUSE WITH THOSE SECOND HAND FLOWERS.

JACK: Hmmm.

MARY: BUT EVEN THOUGH HE'S AN UNDERTAKER HE IS A VERY PROGRESSIVE AND ADVERTISES ON THE RADIO ... HIS THEME SONG IS "HOW ARE THINGS IN RIGOR MORTIS."

JACK: It could be "To Each His Own." Hey, I'm hot tonight. Everybody's hot today. Gee, I wonder if I can get a guest shot on his program.

ATX01 0309400

MARY: AND MARY, THEY'VE NEARLY FINISHED BUILDING THE NEW HIGH SCHOOL HERE ... IT'S VERY BEAUTIFUL AND MODERN AND WILL COST OVER A MILLION DOLLARS.

JACK: Whoops!

MARY: Jack, are you still doing that?

JACK: I'm sorry. Go on with the letter.

MARY: (CLEAR THROAT) YOUR FATHER'S LODGE HELD THEIR ANNUAL CELEBRATION LAST SATURDAY NIGHT ... YOUR FATHER WAS THE GUEST OF HONOR AND EVERY TIME HE STOOD UP TO MAKE HIS SPEECH HE BANGED HIS HEAD.

JACK: Banged his head?

MARY: HE KEPT COMPLAINING THAT THE CEILING WAS TOO LOW ... IT WASN'T TILL THE PARTY WAS HALF OVER THAT HE FOUND OUT HE WAS UNDER THE TABLE.

JACK: Oh.

MARY: SO HE MADE HIS SPEECH TO THREE COCKROACHES AND A MIDGET WHO CAME IN OUT OF THE RAIN.

JACK: Your mother is a regular Milton Berle.

MARY: WELL, THAT'S ABOUT ALL THE NEWS, MARY, SO WILL CLOSE WITH LOVE AND KISSES FROM YOUR MOTHER, HOP ALONG LIVINGSTONE.

JACK: What a letter ... You know, Mary ... I can't understand your mother.

MARY: Jack, there's nothing wrong with Mama.

JACK: Maybe not, but I wouldn't be married to her for a million dollars!

MARY: Whoops!

JACK: Mary, you too?

ATX01 0309401

MARY: Yeah, it must be contagious.

(SOUND: DOOR BUZZER)

JACK: That must be some of the gang. COME IN.

(SOUND: DOOR OPENS)

JACK: Well, it's Dennis.

DENNIS: Where?

JACK: It's you ... it's you ... Come on in.

(SOUND: DOOR CLOSES)

JACK: Hello, kid.

DENNIS: Hello, Mr. Benny ... Hello, Mary.

MARY: How are you, Dennis?

DENNIS: Fine ... Gee, it sure is hot out.

JACK: Well, it certainly is.

DENNIS: This morning my uncle fried an egg on the sidewalk.

JACK: He did?

DENNIS: Yeah. Yesterday he fried an egg on the sidewalk too.

JACK: No kidding?

DENNIS: Yeah ... do you know where he can find an apartment?

JACK: Oh, so that's the reason. Gee, I feel sorry for your uncle.

DENNIS: So do I, he likes his eggs boiled.

JACK: Oh, fine.

MARY: Dennis, it's really a shame that your uncle has to live out on the street.

DENNIS: Yeah, what a place to spend a honeymoon.

JACK: All right, all right .. Now look, Dennis, the scripts aren't here yet, so we can run over your song before rehearsal. What number are you gonna do?

DENNIS: Well I made a record of a new song and I brought it with me. Would you like to hear it?

ATX01 0309402

JACK: Sure, kid, sure ... Put it on the phonograph.

DENNIS: Okay.

(SOUND: FEW FOOTSTEPS ... RECORD FLOPPING  
ON PLAYER .. (PAUSE) COIN IN LONG SLOT)

DENNIS: Is this deductible from my income tax?

JACK: Sure, sure, it's a business expense ... Now go ahead,  
turn it on.

DENNIS: Okay.

MARY: Jack, what are you doing with that knife?

JACK: I'm putting another notch on the side of the  
phonograph ... Come on, kid, let's hear the song.

(DENNIS'S NUMBER - "WHEN AM I GONNA KISS YOU GOOD MORNING.")

(APPLAUSE)

ATX01 0309403

(SECOND ROUTINE)

JACK: Dennis .. Dennis .. that was a very good song and I'm glad you recorded it ... It'll sound swell on the ... Dennis, where did you get that sandwich?

DENNIS: It came out of the phonograph.

JACK: Well, what do you know ... it works.

MARY: Yeah, but not very well.

JACK: Huh?

MARY: What a sandwich ... a slice of ham between two records.

JACK: Well, that's sort of a double Decca ... HA HA HA HA ...

(SOUND: LOUD SLAP)

JACK: Mary! I had my glasses on ... Anyway, that was a good joke.

DENNIS: I thought it was corny.

JACK: Oh, you did, eh?

DENNIS: You want to make something out of it.

JACK: Yeah.

DENNIS: Hit him again, Mary.

JACK: Dennis, just because my humor goes over your head, don't think that ...

(SOUND: DOOR BUZZER)

JACK: COME IN.

(SOUND: DOOR OPENS)

JACK: Well, here's Phil, Don, and the quartet ... Hello, fellows.

PHIL: Hiya, Jackson.

DON: Hello, Jack.

QUARTET: (ONE NOTE)

JACK: Well, boys, as soon as the scripts get here, we can start rehearsal.

ATX01 0309404

DON: Okay.

JACK: Hey. By the way, Phil, you look wonderful ... Nice color in your cheeks and everything.

PHIL: Yes sir ... congratulate me, Jackson, I'm a changed man.

JACK: A changed man?

PHIL: Jackson, I finally realized I was on the wrong road ... I had to do something.

JACK: What made you realize it? What happened?

PHIL: Well .. the other night I went to bed like I always do ... had a good night's sleep, and when I got up in the morning, I staggered all over the room, reached for a chair, and fell flat on my face.

JACK: When did that happen?

PHIL: Thursday morning.

JACK: Phil, that was the earthquake.

PHIL: Holy smoke ... and I gave up drinkin'.

JACK: Phil ...

PHIL: Wait a minute, Jackson, hand me that phone ... I gotta call Frankie before it's too late.

JACK: Why, what's the matter?

PHIL: He's on his way to a sanitarium to take the cure.

JACK: Well, let him go, Phil, believe me it won't harm him permanently I am sure.

DENNIS: Say, Mr. Benny, you know what happened to me during the earthquake?

JACK: What, kid?

DENNIS: My mother was giving me a haircut and when things started to shake, she cut one of my ears off.

ATX01 0309405

JACK: She what?

DENNIS: She cut one of my ears off.

JACK: What? Dennis, you've got two ears.

DENNIS: Now, yes.

JACK: Now cut that out! That's the silliest thing I ever .. heard ... "Now .. yes!"

MARY: Jack, I want to do some shopping. What about the rehearsal?

JACK: The scripts will be here in a couple of minutes.

DON: Oh say, Jack, I meant to ask you ... How did you finally make out with Sam Goldwyn last week? ... Are you going to do a picture for him?

JACK: No, Don ... Mr. Goldwyn wants me to, but his next picture isn't my type ... It's going to be Les Miserables.

DON: Les Miserables?

JACK: Yes ... by Victor Hugo.

MARY: That's Victor Hugo ... You've got him mixed up with Hoagy Michaelson.

JACK: Oh yes .. yes .. Well, anyway, Mr. Goldwyn and I are gonna work out a ...

(SOUND: DOOR BUZZER)

JACK: That must be the scripts ... COME IN.

(SOUND: DOOR OPENS)

LANE: HELLO HELLO HELLO, HELLO EVERYBODY ... LONG TIME NO SEE.

JACK: Well, Steve! Hey, kids, it's my publicity man, Steve Bradley.

(APPLAUSE)

ATX01 0309406

JACK: Steve, what brings you around? What's up?

LANE: Benny, I'm worried ... we've got to do something about your publicity.

JACK: Publicity?

LANE: Yes sir ... Last week I conducted a popularity poll and compared with the poll I made three years ago, you've only moved up one place.

JACK: One place ... when did that happen?

LANE: When Hitler killed himself.

JACK: Now wait a minute, Steve ...

LANE: No time to lose, Benny. I thought it was so urgent that when I couldn't reach you by telephone, I sent a message by carrier pigeon.

JACK: Carrier pigeon? Oh, that must have been the pigeon that landed on my window sill.

LANE: Yeah, yeah ... didn't you see the message, t-t-tied to its ankle?

JACK: M-m-m-message? ... ROCHESTER ...

ROCHESTER: DON'T LOOK AT ME, BOSS ... YOU ATE THE LEGS.

JACK: Gee, and I thought the paper on that leg was a pantie .. There ... Anyway, Steve, I appreciate your worrying about me, but I don't need any publicity ... As a matter of fact, only two weeks ago my picture was on the cover of Newsweek magazine.

PHIL: Hey, Jackson, was that your face?

JACK: Certainly.

PHIL: How do you like that, I thought it was an ad for Spam.

ATX01 0309407

JACK: That's because the photographer told me to stick my .. stick out my tongue.

MARY: (LAUGHINGLY) That's in case someone turns the page, he's got a place to wet his finger.

JACK: They think of everything.

LANE: All right, Benny, I think that picture on the cover of Newsweek was great ... but you've got to follow it up with something ... some sort of a stunt.

JACK: Now wait a minute, Steve ... I don't want any more of your stunts. The last time you had an idea, you wanted me to go to Texas, climb into the Big Inch pipe line and swim all the way to New York ... and you had it timed so I'd crawl out the other end on Groundhog Day ... No more of that for me.

LANE: I know, I know, but this new idea is different ... Benny, I've got an idea that will make you loved and respected by everybody in this country.

JACK: Me?

LANE: Yes sir ... we'll make .. take a great man in American history ... like ... like ... Well, say, Abraham Lincoln.

JACK: Lincoln?

LANE: From now on, you're gonna do everything Lincoln did .. You're gonna act like Lincoln, talk like Lincoln .. Yes sir, even walk like Lincoln.

JACK: But Steve, I .. I don't know how Lincoln walked.

LANE: Don't you remember?

JACK: Now look, Steve, unless you've got an idea that makes sense, I don't want any part of it. Now I don't ... now, now ... go home and ...

ATX01 0309408

LANE: WAIT A MINUTE, BENNY, WAIT A MINUTE ... HOLD IT.

JACK: What?

JANE: Why didn't I think of this before ... What an idea!

JACK: All right, what is it?

LANE: Baseball.

JACK: Huh?

LANE: Look ... Bob Hope bought himself the Cleveland Indians ... Bing Crosby bought the Pittsburgh Pirates ... and today when the subject of baseball comes up, who does everyone talk about?

DENNIS: The weather.

JACK: Unusual.

DENNIS: No.

JACK: No no ... Well, what are you getting at, Steve?

LANE: Benny, you've gotta have a baseball team.

JACK: Well, look, Steve, I like the idea, but a baseball team is liable to run into a lot of money.

LANE: Leave it to me, Benny. I'll find you a team that won't cost you much dough.

JACK: Good .. good ..

LANE: I'll get a team that's unknown but with the proper training, in a year or so you can sell them to somebody else and clear yourself a net profit of a million dollars.

JACK: Say that sounds pretty ...

MARY: Jack, how come you didn't go "Whoops?"

JACK: When it's coming my way, there's no need for it ... Now ... all right Steve, it's a great idea ... Go out and get me a baseball team.

ATX01 0309409

LANE: Leave it to me, Benny ... So long everybody.

(SOUND: DOOR SLAMS)

(APPLAUSE)

JACK: Hey, you know, Kids, I think Bradley's got a good idea with that baseball team.

DON: He certainly has, Jack, and look at the commercials you can do.

JACK: Commercials with baseball?

DON: Why certainly ... You've got the Sportsmen quartet right here and they can take a song and fit it to anything.

JACK: What are you talking about?

DON: Have you got a record of "Take Me Out To The Ball Game?"

ROCHESTER: THAT'S ONE OF OUR NEW ONES.

JACK: Yes, yes ... I'll put it on.

MARY: Here's a nickel, Jack.

JACK: This one's on the house.

(SOUND: RECORD ON)

(INTRODUCTION - BAND PLAYS ONE CHORD)

QUARTET: TAKE ME OUT TO THE BALL GAME,  
TAKE ME OUT WITH THE CROWD.  
BUY ME A PACKAGE OF LUCKY STRIKE  
THAT'S THE CIGARETTE EVERYONE LIKES,  
OH LET'S PUFF PUFF PUFF ON A LUCKY  
JUST REMEMBER THE NAME  
FOR IT'S ONE, TWO, THREE LUCKY STRIKES  
AT THE OLD BALL GAME.

(SOUND: CHEERS)

ATX01 0309410

DON: YES FOLKS ... HERE WE ARE AT THE AMERICAN LEAGUE STADIUM IN GOLDSBOROUGH, NORTH CAROLINA, AND THE OLD BALL GAME IS TIED UP ... IT'S THE LAST HALF OF THE NINTH AND THE BASES ARE LOADED ... SPEEDY RIGGS IS ON FIRST ... F. E. BOONE IS ON SECOND ... AND GREENBERG'S ON THIRD.

(SOUND: CHEERS)

DON: AND NOW COMING UP TO BAT IS BASIL RUYSDAEL ... HE'S WARMING UP ... HE'S SWINGING TWO BIG TOBACCO LEAVES..

(SOUND: CHEERS)

DON: HE STEPS UP TO THE PLATE AND ... WAIT A MINUTE ... WAIT A MINUTE ... HE'S WALKING UP TO THE UMPIRE ... AND HE SAYS ...

MEL: GIMME A LIGHT, BUD.

DON: HE STEPS BACK IN THE BATTER'S BOX ... AND HERE COMES THE PITCH! LOOK AT THAT BALL ... SO ROUND, SO FIRM, SO FULLY PACKED .. SO FREE AND EASY ON THE THROW.

(SOUND: CRACK OF BAT ON BALL .. CHEERS)

DON: IT'S A LONG LONG FLY GOING TO LEFT FIELD ... IT'S GOING, GOING ... OVER THE FENCE ... AND LANDS IN THE TOBACCO FIELD ... OUT THERE WITH THAT FINE, THAT LIGHT, THAT NATURALLY MILD TOBACCO.

(SOUND: CHEERS)

QUARTET: TAKE ME OUT TO THE BALL GAME,  
TAKE ME OUT WITH THE CROWD.  
THE SCORE FOR A LUCKY IS TWO TO ONE,  
YOU'LL SMOKE AND YOU'LL CHEER AND YOU'LL HAVE SO MUCH FUN.  
SO LET'S PUFF PUFF PUFF ON A LUCKY,  
JUST REMEMBER THE NAME

ATX01 0309411

QUARTET: FOR IT'S L S M F F T  
(CONTD)  
AT THE OLD BALL GAME.

(MUSICAL FINISH)

(APPLAUSE)

JACK: Don, that was wonderful. And I think this baseball idea is going to work out great and it will give me a lot of publicity.

DON: Certainly Jack, and you need publicity.

DENNIS: Yeah, you've only got one show.

JACK: Anyway, I think Steve Bradley is right ... if having a baseball team is a good thing for Hope and Crosby, it's good for me, too.

PHIL: You know Jackson, I used to play baseball. In fact I was on a team where every player was a band leader.

JACK: Really, Phil?

PHIL: Yeah, but they threw me out.

JACK: Why?

PHIL: Every time I slid into third base, I used to Spike Jones ... HA HA HA HA .... No wonder you didn't get to first base, Harris ... WHEN THEY HANDED OUT BRAINS, THEY THREW YOU A CURVE.

JACK: Phil, nobody threw you a curve. You just sat in the bleachers too long without a hat ... believe me.

DENNIS: You know, Mr. Benny, a bunch of my friends came over to my house yesterday and asked me to play baseball.

JACK: Oh, did you play?

DENNIS: Yeah, but every time I hit the ball I broke a window.

JACK: What?

DENNIS: I broke seven windows.

ATX01 0309412

JACK: Well, kid, you musta played too close to the house when you went outside.

DENNIS: ... Ooooh ... outside!

JACK: Dennis, you mean to say you played baseball inside the house?

DENNIS: Yeah ... you want to make something of it?

JACK: Oh, be quiet.

MARY: Jack, why don't you stop kidding around. I've got some shopping to do, so let's get on with the rehearsal.

JACK: Mary, we can't ... the scripts aren't here yet.

DON: They aren't?

JACK: No.

MARY: Then why don't you call up N.B.C. and see what's wrong?

JACK: All right, I will.

(SOUND: RECEIVER UP ... DIALING)

JACK: (OVER DIALING) (SINGS) Take me out to the ball game ... Take me out with the crowd ... I know a way to save eighty cents ... I'll drill two holes and we'll look through the fence ... da de da de da dum dum ...

(SOUND: TWO BUZZES AS JACK WOULD HEAR IT ...  
THEN BUZZERS LOUD AS IN SWITCHBOARD)

BEA: Oh Mabel.

SARA: What is it, Gertrude?

(APPLAUSE)

BEA: Your outside line is flashing.

SARA: You get it, will you?

ATX01 0309413

BEA: Okay.

(SOUND: CLICK OF PLUG IN)

BEA: National Broadcasting Company ... Oh hello ... What?  
... Just a minute, I'll connect you.

(SOUND: CLICK OF PLUG IN)

BEA: Mabel, it's Mr. Benny.

SARA: I wonder what Spam face wants now?

BEA: He wants me to connect him with the mimeograph  
department because they haven't delivered his scripts  
yet.

SARA: Scripts? Well, how do you like that ... and he palms  
himself off as an ad lib comedian.

BEA: Yeah ... he couldn't ad lib a click if he had false  
teeth.

SARA: Ain't it the truth.

BEA: But I don't care if he can ad lib or not ... I think  
he's a cute shmo.

SARA: Why should you think he's cute? He's gone out with  
me more times than he has with you.

BEA: He has not.

SARA: He has, too.

BEA: Oh Mabel, let's not argue. When we look like we do,  
we should be happy that we've got each other.

SARA: Well, I don't know about you, but I'm expecting  
Mr. Benny to pop the question any day now.

BEA: Pop the question? Why Mabel, how do you know? What  
happened? What did he say to you?

(SOUND: BUZZER)

ATX01 0309414

BEA: Tell me all about it.

SARA: Your switchboard is buzzing.

BEA: I won't answer till you tell me ... Come on, Mabel, don't keep me in suspense ... I'm getting all over goose-pimples.

(SOUND: BUZZER)

BEA: Don't hold out on me ... you've agitated my curiosity ... tell me what ...

(SOUND: BUZZER)

SARA: Gertrude, the switchboard ...

BEA: Oh, okay.

(SOUND: PLUG IN)

BEA: Due to a strike, only emergency calls will be handled.

(SOUND: PLUG OUT)

BEA: Now Mabel, tell me what happened. What did he say to you?

SARA: He didn't say anything. He just kissed me.

BEA: Why Mabel Flapsaddle.

SARA: Yeah, and I felt so silly.

BEA: Why?

SARA: When he kisses me with those thick glasses on, I feel like I'm window shopping.

BEA: Honey, I know just what you mean!

SARA: You do?

BEA: Yeah ... one time when he was kissing me, I saw my reflection in his glasses and I thought someone was watching us ... Anyway, Mabel, what I wanted to say was ...

(SOUND: THREE BUZZES ... FADING TO THREE CLICKS)

ATX01 0309415

JACK: Operator ... operator ... I want the mimeograph department ... What? ... Well, when you get them, tell them to send the scripts out to my house ... Goodbye.

(SOUND: RECEIVER DOWN)

JACK: Well kids, there's nothing to do but wait.

(SOUND: DOOR FLUNG OPEN)

JACK: We won't be able to rehearse until ...

LANE: HOLD EVERYTHING HOLD EVERYTHING, BENNY, I'M BACK ... I'M BACK.

JACK: Steve!

LANE: Yes, Benny, you wanted a baseball team and Bradley didn't let you down.

JACK: That's swell.

LANE: Just sign this contract and the team is yours for a thousand dollars.

JACK: Good good.

(SOUND: PEN SCRATCHING)

JACK: There you are ... Now what's the name of the team?

LANE: The B. B. B.'s.

JACK: B. B. B.'s ... what's that?

LANE: Benny's Buxom Bloomer-girls.

JACK: Bloomer-girls?

LANE: CERTAINLY BENNY, I CAN SEE IT NOW ... ALL OVER THE SPORTING PAGE ... PICTURES OF BOB HOPE AND HIS INDIANS ... BING CROSBY AND HIS PIRATES ... JACK BENNY AND HIS BLOOMERS.

ATX01 0309416

JACK: But Steve, you can't do this to me ... I don't want a ..

LANE: SO LONG, BENNY, SEE YOU OUT AT THE FIELD.

(SOUND: DOOR SLAMS)

JACK: STEVE ... STEVE ... How do you like that ... A girls' team ... I've got a good mind ...

MARY: Jack, your slip is showing.

JACK: Oh, quiet.

(APPLAUSE AND PLAYOFF)

ATX01 0309417

## V Closing Commercial

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco and in a cigarette, it's the tobacco that counts.

SHARBUTT: Listen now, to the words of a man who's seen millions of pounds of tobacco bought and sold, Mr. George Alfred Webster of Durham, North Carolina. He said:

VOICE: At auction after auction, I've seen the makers of Lucky Strike buy fine tobacco that makes one grand smoke. I've smoked Luckies myself for 29 years.

RUYSDAEL: Those were the words of a man who really knows tobacco. Yes, independent experts like Mr. Webster can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco. Remember -

RUYSDAEL: LS - MFT

(MORE)

ATX01 0309418

THE JACK BENNY PROGRAM

XX6X

4-13-47

SHARBUTT: Lucky Strike means fine tobacco. No doubt about it ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: And this fine Lucky Strike tobacco means real, deep-down smoking enjoyment for you. So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309419

(TAG)

JACK: Hm ... He had to get me a girls' baseball team ... I need that like a moose needs a hat rack ... where did I hear that ... Oh yes, on my repeat broadcast last week. I can't understand why it didn't get a laugh. I don't know ... Maybe it was too clever.

MEL: Too clever, too clever (TWO SQUAWKS AND WHISTLE)

JACK: Quiet, Polly. Well, everybody's gone home. I might as well practice my violin. OH ROCHESTER, ROCHESTER, GIVE ME "A", WILL YA?

(PIANO GIVES "A")

JACK: That's close enough. Better practice my exercises first.

(PLAYS EXERCISES -- JAZZES IT UP)

No, I better not jazz it up yet. I'm not ready for that.

(EXERCISES)

Maybe I oughta practice "Intermezzo."

(INTERMEZZO - HITS BLUE NOTE -- REPEATS INTERMEZZO - HITS ANOTHER BLUE NOTE - GOES BACK TO EXERCISES)

(AFTER LAUGH)

MEL: (JOINS IN WITH SQUAWKS AND WHISTLES)

(MUSIC - PLAYOFF)

ATX01 0309420

# FOOTE, CONE & BELDING

*Advertising*

212 PARK AVENUE NEW YORK • WILKERSHAM 2-5006

CLIENT: THE AMERICAN TOBACCO CO.	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST 7:00-7:30 PM EST
DATE: APRIL 20, 1947 PROGRAM #30		REPEAT 9:30-10:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

*As Broadcast*

- I. Opening Commercial.
- II. Jack Benny produces his show.
- III. Middle Commercial. Jack Benny becomes a salesman -- LS MFT (Tinker to Evers to Chance)
- IV. Jack Benny continues to produce his show without interruption in the continuity.
- V. Closing Commercial.
- VI. Hail and farewell by Jack Benny and his Cast.

ATX01 0309421

NBC

THE AMERICAN TOBACCO COMPANY

4-20-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST

APRIL 20, 1947 - PROGRAM #30

SUNDAY

I Opening Commercial

SHARBUTT: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Listen!

VOICE: Season after season I've seen the makers of Lucky Strike buy fine, mild, ripe tobacco.

RUYSDAEL: Henry L. Snell, tobacco warehouseman, said that.

VOICE: At auctions for over 19 years, I've seen the makers of Lucky Strike buy fine, good-tastin' tobacco.

RUYSDAEL: John L. Cummins, tobacco auctioneer, said that.

SHARBUTT: Yes, at market after market, independent tobacco experts can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco. Remember ...

RUYSDAEL: LS - MFT

(MORE)

ATX01 0309422

SHARBUTT: Lucky Strike means fine tobacco and fine tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309423

(FIRST ROUTINE)

(AFTER COMMERCIAL .. MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY .. WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE .. MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN, OVER THESE MANY YEARS THAT I'VE BEEN INTRODUCING OUR SCINTILLATING STAR .. MY ONE REGRET HAS BEEN THAT I'M NOT A POET .. FOR IF I WERE, I WOULD PAINT A WORD PICTURE WITH COLORFUL PHRASES ..

JACK: What a beautiful thought, Don .. I can just imagine you a poet. Henry Wadsworth Fatfellow .. Continue, Don.

DON: HOWEVER, YOU DON'T HAVE TO BE A SHELLEY OR A KEATS TO ..  
(SOUND: PHONE RINGS)

JACK: Hmmm .. I'll get it, Don.  
(SOUND: RECEIVER UP)

JACK: Hello.

ROCHESTER: HELLO, MR. BENNY .. THIS IS ROCHESTER.

(APPLAUSE)

JACK: Rochester, you certainly picked a fine time to call.  
Why aren't you listening to the program?

ROCHESTER: THAT'S WHY I CALLED, BOSS .. THERE'S SOMETHING WRONG WITH THE RADIO.

JACK: Oh .. Well maybe there's a break in the electric cord.. You know .. the one that runs from the radio to where we've got it plugged in.

ATX01 0309424

ROCHESTER: I THOUGHT OF THAT BOSS, SO I TRACED IT ... I STARTED AT THE RADIO .. WENT AROUND THE BASEBOARD .. UP TO THE WINDOW SILL .. OUT THE WINDOW .. ACROSS THE DRIVEWAY .. THROUGH THE HEDGE .. AND RIGHT TO THE PLUG ON MR. COLMAN'S BACK PORCH.

JACK: Say, Rochester, I hope nobody saw you.

ROCHESTER: WELL .. JUST AS I REACHED THE PORCH, MRS. COLMAN CAME OUT SO I DUCKED BEHIND THE HEDGE AND MEEOWED LIKE A CAT.

JACK: Did you fool her?

ROCHESTER: I THINK SO .. SHE LEFT TWO SAUCERS OF MILK.

JACK: Two?

ROCHESTER: YEAH .. ONE HAD A NOTE ON IT .. "THIS ONE'S FOR MR. BENNY."

JACK: Good. I'll have it when I get home .. Anyway, Rochester, if the cord is plugged in right, maybe there's something wrong with the radio itself. Did you check the tubes?

ROCHESTER: UH-HUH.

JACK: The condenser?

ROCHESTER: UH-HUH?

JACK: The transformer?

ROCHESTER: UH-HUH.

JACK: The dials?

ROCHESTER: BOSS, I EVEN PUT MURINE IN THE "MAGIC EYE."

JACK: Oh.

ROCHESTER: I DON'T KNOW WHAT TO DO. I HATE TO MISS YOUR PROGRAM.

ATX01 0309425

JACK: Well, I've got an idea, Rochester .. I'll leave the receiver off the hook and you'll be able to hear the whole show over the telephone.

ROCHESTER: YES SIR.

JACK: Okay, Don .. let's get on with the program.

DON: LADIES AND GENTLEMEN .. AS I WAS SAYING .. EVEN THOUGH I'M NOT A POET, TODAY I'D LIKE TO INTRODUCE OUR STAR WITH A LITTLE POEM ..

JACK: A poem?

DON: Yes ... "TO JACK BENNY" ...  
I LOVE MY BOSS BUT HE'S SO CHEAP,  
HE ONLY SPENDS A SLOW BUCK.

JACK: Slow buck?

DON: HIS SUITS ARE FROM MONTGOMERY WARD  
HIS HAIR FROM SEARS AND ROEBUCK.

JACK: What?

DON: AND HERE HE IS .. JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you .. Hello again, this is Jack Benny talking .. Hmmm .. hair from Sears-Roebuck. Don, I can write poetry, too, in fact I have about you.

DON: About me?

JACK: Yes .. Reynolds flew around the world,  
In a plane that was made to order,  
But if he tried to fly around you,  
He wouldn't get south of the border.  
HA HA HA HA ... OH JACKSON, YOUR NAME MAY NOT BE JOHN GREENLEAF, BUT YOU'RE MUCH WHITTIER .. YES SIR.

ATX01 0309426

DON: Oh Jack, how can you compare flying around the world with me .. I'm not so fat.

JACK: You're not, eh? Don, there's a three hour difference in the time between your belt buckle and back pocket .. Next week it'll be four hours.

PHIL: Hey Jackson, if you really wanna get some ..

JACK: Wait a minute, Phil, wait a minute .. I want to see what Rochester thought of that joke .. Hello .. Hello .. Hello ..

(SOUND: CLICKS OF RECEIVER)

JACK: Rochester! .. Hello ..

ROCHESTER: HELLO .. HELLO ..

JACK: Rochester, I just told a joke, where were you?

ROCHESTER: I HAD TO GO ANSWER THE DOOR. THE MAN FROM THE CLEANERS WAS HERE.

JACK: What did he want?

ROCHESTER: HE FOUND A FIFTY CENT PIECE ON THE FLOOR AND HE WONDERED IF IT CAME OUT OF YOUR SUIT .. I TOLD HIM IT WASN'T YOURS.

JACK: Rochester, what makes you so sure it didn't fall out of my suit?

ROCHESTER: OH BOSS .. COME NOW!

JACK: What?

ROCHESTER: BEFORE YOU SEND A SUIT TO THE CLEANERS, YOU LOOSEN THE LINING, FINGER THE CUFFS, TURN ALL THE POCKETS INSIDE OUT .. AND THEN RUN THE LINT THROUGH A SIEVE THREE TIMES.

JACK: Oh stop making things up .. and if you want to hear the program, you better stay at the phone.

ATX01 0309427

ROCHESTER: YES SIR .. AND BY THE WAY, THE MAIL MAN WAS HERE  
AND JUST LEFT A PACKAGE.

JACK: A package?

ROCHESTER: FROM SEARS AND ROEBUCK .. YOU CAN BE A BLOND AGAIN.

JACK: Good good ... that's the one that makes me look like  
Nelson Eddy ... Now I've gotta get on with the show,  
so don't hang up ... Now Phil, what were you talking  
about?

PHIL: I was just gonna say, Jackson, that if you want to  
get some class on this program, how about doing  
something different .. something entertaining ..  
like .. like letting Livy and me sing a song  
together.

JACK: Hey, that sounds like a pretty good idea. You'll  
sing with Phil, won't you Mary?

MARY: No, thanks .. I sang with Phil before.

JACK: What about it?

MARY: I didn't mind him singing about turnip greens, but  
he kept time by hitting me on the head with a ham  
hock.

JACK: Oh.

PHIL: All right Livy, if that's the way you feel about it,  
don't sing with me. I just thought you and I would  
make a nice trio.

JACK: Trio? You and Mary would make a nice trio?

PHIL: Yeah.

ATX01 030942B

JACK: Look Phil, let me explain something to you .. One is a solo .. Two is a duet .. Now if you add a third person, you've got a trio.

PHIL: Oh.

JACK: And if you add a fourth person, you have a quartet.

PHIL: Uh-huh.

JACK: Now Phil, if you had four people and you found a fifth, what would you have?

PHIL: Throw me that lead again, will you, Buster?

JACK: All right .. if you had four people and you found a fifth, what would you have?

PHIL: A quintet. I fooled you that time, Jackson.

JACK: (PROUDLY) Why, Phil, that's right. That's right. If you had a fifth, you'd have a quintet.

PHIL: Yeah, but they'd all be loaded.

JACK: I knew it couldn't last. Mary, I don't blame you for not wanting to sing with him. He knows absolutely nothing about music.

PHIL: I do too.

JACK: Phil, what you know about music you could write on an ice cube with a branding iron ... believe me.

MARY: (LAUGHS)

JACK: What are you laughing at, Mary?

MARY: Did you see the way the arranger has to write the music so Phil can read it?

JACK: No, how?

MARY: An eighth note is a diamond, a quarter note is a heart, a half note a club, and a whole note a spade.

ATX01 0309429

JACK: Phil .. you have your music written out in diamonds, hearts, clubs and spades?

PHIL: Certainly.

JACK: How do you read it?

PHIL: It's simple. Here, I'll show you .. Look at this sheet of music .. see?

JACK: That makes no sense at all to me.

PHIL: Sure it does, Jackson .. Take this bar for instance. You see these notes right here .. one right after the other?

JACK: Oh, you mean the scale?

PHIL: Scale? What's that?

JACK: What's that? Phil, what do you call this?

PHIL: That's a flush.

JACK: A flush? Well .. look, Phil, what about this next bar .. It has two notes .. then a space .. and then two more notes.

PHIL: That's an inside straight.

JACK: An inside straight? You mean you draw to it?

MARY: (LAUGHINGLY) If you play a violin ... If you play a trumpet, you blow to it.

JACK: Mary, stop helping us .. Phil, if you wanna play your music by cards, that's all right with me, but what's this king doing here?

PHIL: That's Petrillo.

JACK: I should have known .. All right, all right, we've had enough of that .. It's time for a song ... Dennis .. Dennis ..

ATX01 0309430

DENNIS: (YAWNS)

JACK: Dennis .. what are you yawning about?

DENNIS: I didn't get any sleep last night .. My mother and father had a big argument.

JACK: An argument?

DENNIS: Yeah .. it was all about you. My mother said you were a jerk.

JACK: Hmmm.

DENNIS: Then my father got up and said you were a great guy and a fine example of a man.

JACK: Your father said that?

DENNIS: May he rest in peace.

JACK: Now stop being silly. Your father is sitting right out here in the audience.

DENNIS: Yeah, doesn't he look awful.

JACK: Now cut that out!

MARY: Dennis, why does your mother dislike Jack so much?

DENNIS: She used to go with Mr. Benny before she met my father.

JACK: She did not!

DENNIS: She says she did.

JACK: What was your mother's name before she married your father?

DENNIS: I didn't know her then.

JACK: Of course you didn't! .. Now come on, kid, let's have your song.

DENNIS: Okay.

JACK: And face the telephone so Rochester can hear it, will ya?

(DENNIS'S SONG - "MAM'SELLE" - APPLAUSE)

ATX01 0309431

(SECOND ROUTINE)

JACK: Look a moose needs a hat rack. I can't understand why that didn't get laughs. Norman Grazer liked it. That was Dennis Day singing his latest Victor recording, "Mam'selle" .. Everything falls on us around here. You can get killed around here. And now, ladies and gentlemen, for our feature attraction tonight, we're going to present our version of the Universal International picture based on Betty McDonald's best seller .. "The Egg And I" ... In our interpretation ...

DON: Jack, you can't do "The Egg And I" ... Fred Allen did it last week.

JACK: I heard it, Don .. but this won't conflict with the way Allen did it. You see, we're going to do a comedy version .. Anyway, folks, in our play tonight, I will be Fred MacMurray and Mary Livingstone will be Claudette Colbert.

DON: What part am I going to play, Jack?

JACK: Well, Don, the scene takes place on a farm, so you can play the part of our pig.

DON: Oh Jack, every time you do a farm sketch, I play the part of a pig. I want to do something else.

JACK: Well what would you like to be, Don?

DON: A canary.

JACK: Don .. you a canary?

DON: PEEP PEEP PEEP PEEP PEEP!

ATX01 0309432

JACK: Well, that's not so bad .. All right, Don, you can be the canary, but in order for people to believe it, do you happen to have a yellow suit?

DON: A yellow suit? No. No, I haven't.

JACK: Oh .. well, why don't you step out in the street and put on a taxicab ... And now for our .. Oh, wait a minute .. Before we start, I want to go to the telephone and see if Rochester is enjoying the show ... Hello .. hello ..

ROCHESTER: (TWO SNORES)

JACK: How do you like that? ... Rochester!

ROCHESTER: (QUICK SNORE) Put on the coffee, honey.

JACK: Rochester! We're going to do a play and I want you to hear it.

ROCHESTER: OKAY, YOU'RE THE BOSS.

JACK: AND NOW LADIES AND GENTLEMEN ... "THE EGG AND I" ... AS THE SCENE OPENS ... WE FIND THE NEWLY-WEDS ... CLAUDETTE AND FRED ... DRIVING OUT TO THEIR NEW HOME.

(TRANSITION MUSIC)

(SOUND: CAR MOTOR ... FADE TO BACKGROUND)

JACK: Gee, gee, Claudette ... I hope you like the new farmhouse I bought.

MARY: (COY) Oh, I know I will, Mr. MacMurray!

JACK: You can call me Fred, we've been married a week now .. Remember after the preacher said "I pronounce you man and wife," we turned to each other and shook hands.

MARY: Oh yes .. and gee, you were nervous.

JACK: I was not nervous.

ATK01 0309433

MARY: You were too.. You put the ring on the preacher's finger and gave me ten dollars.

JACK: Ten dollars? Gee, I was nervous ... Anyway, it sure was a wonderful wedding ... all our friends were there ... the music played softly .. and we made a lovely looking couple as we marched down the aisle.

MARY: Yes, but don't you think it would have looked nicer if I had carried the flowers?

JACK: They were blue-bells .. they went so well with my eyes ... But darling, wasn't it exciting as we drove away from the church with those shoes tied in back of the car.

MARY: Yeah.

JACK: I wonder what made them bounce like that.

MARY: My mother was still in them.

JACK: Oh yes .. I cut her loose when we went through Anaheim ..

(SOUND: MOTOR UP)

JACK: Well .. They can always use another smudge pot. Here we are.

(SOUND: CAR STOPS .. CAR DOOR OPENS)

JACK: Look darling .. there's our new home.

MARY: Gee, it sure looks run down.

JACK: Yeah, but we'll fix it up .. There's the man from the real estate office ... Oh, mister .. mister ..

NELSON: YESSSSSSSSSS?

JACK: I just bought this house .. You're the man from the real estate office?

NELSON: Yes, Nelson's the name .. I'm here to show you around.

ATH01 0309434

MARY: Gee, what a peculiar style of architecture this house has .. it's not French Normandie ... Is it Early American?

NELSON: No, Crummey Colonial.

JACK: Well, let's go inside .. Come on, Honey.

NELSON: All right.

JACK: I'm talking to my wife!

NELSON: Oh .. follow me.

(SOUND: FEW FOOTSTEPS)

NELSON: Here's the front door.

(SOUND: DOOR OPENS .. A LA LOUD INNER SANCTUM)

JACK: Hmmm.

NELSON: A few quarts of oil will fix that.

MARY: Come on, Fred, let's go in.

NELSON: Very well ... just follow me.

(SOUND: FEW FOOTSTEPS ... DOOR OPENS)

NELSON: This is the living room.

(SOUND: DOOR CLOSES .. FOOTSTEPS..DOOR OPENS)

NELSON: This is the dining room.

(SOUND: DOOR CLOSES..FOOTSTEPS..DOOR OPENS)

NELSON: And this is the bedroom.

JACK: Gee .. Mr. Nelson .. does the bathroom have a tile floor?

NELSON: Shall we go out and see?

JACK: Oh.

MARY: Mr. Nelson, I'd like to see the kitchen.

NELSON: Right through this door.

(SOUND: DOOR OPENS)

NELSON: There, isn't it a beauty?

MARY: Well .. I don't know .. the stove looks very old .. and awfully dirty.

ATX01 0309435

JACK: Oh, that's just a little dust .. I'll blow it off.  
(GIVES BIG BLOW)

(SOUND: STOVE COLLAPSING WITH MUCH CLANGING  
AND BANGING OF TIN AND METAL)

NELSON: ... Mister, have you tried Sen Sen?

JACK: Never mind that ... Gee this place does look run  
down.

NELSON: Yes but with a little work you can make it look  
like a million dollars.

JACK: Whoops!

NELSON: Well, it's getting kind of late ... I better go.

JACK: Goodbye, Mr. Nelson.

NELSON: Goodbye.

MARY: Goodbye, Mr. Nelson.

(SOUND: LOUD KISS)

JACK: MR. NELSON!

NELSON: Oh you ... Nobody wants me to have any fun ...  
Goodbye.

(SOUND: DOOR SLAMS)

JACK: Well darling ... here we are in our own little home  
.. (YAWNS) And we better start getting to sleep ..  
On a farm you have to get up at four in the morning.

MARY: You're right, sweetheart. Goodnight.

JACK: Goodnight.

NELSON: Goodnight.

JACK: Get out of here!

(DOOR SLAMS)

(MUSICAL TRANSITION)

ATX01 0309436

MEL: (CROWS ONCE LIKE ROOSTER)  
JACK: (SOFT) Darling.  
MEL: (CROWS ONCE LIKE ROOSTER)  
JACK: Darling.  
MEL: (CROWS ONCE LIKE ROOSTER)  
JACK: DARLING .. YOU'RE SNORING.  
MARY: No no, that's the rooster ... It's morning.  
JACK: Oh, oh .. Well, you hurry and get breakfast ready ..  
I'll go out and milk the cows ... It's a good thing  
I slept in my clothes.

(SOUND: FOOTSTEPS .. DOOR OPENS .. CLOSES)  
JACK: My, it's pitch dark this early in the morning.  
(SOUND: FOOTSTEPS ON GRAVEL .. DOOR OPENS)  
JACK: Now where's that milking pail .. Ah, here it is ..  
Easy, bossy, easy ..  
(SOUND: MILKING PAIL BEING SET DOWN)  
JACK: That's a good girl, bossy.  
(SOUND: PATTING OF ANIMAL)  
JACK: Easy, bossy, easy .. Gee, I can't seem to find ..  
Oh! Oh! Wrong end! ... Now easy bossy, easy!  
MEL: (NEIGHS LIKE A HORSE)  
JACK: Wrong animal ... Now where is that cow?  
MEL: (MOOS LIKE COW)  
JACK: Oh, there you are, boss ... Now hold still while I  
fix the pail and stool ... There ... That's a good  
girl ... (BENNY SINGS TO TUNE OF BLUE DANUBE) OH  
LA LA LA LA ..  
(SOUND: TWO SQUIRTS OF SELTZER BOTTLE IN  
PAJL IN RHYTHM .. THEN TWO MORE SQUIRTS)

ATX01 0309437

JACK: OH LA LA LA LA  
(SOUND: SQUIRT SQUIRT .. SQUIRT SQUIRT)

JACK: OH LA LA LA LA .. (LONG PAUSE) ... OH LA LA LA LA ..  
(LONG PAUSE) ... Hmmm, better change.

MARY: (OFF) OH FRED .. ARE YOU THROUGH MILKING?

JACK: I'm not but I think the cow is ... Hey, what are you holding?

MARY: (COMING ON) Look, I just found it ... It's a black kitten with a white stripe down its back.

JACK: Well shucks ... if that isn't the cutest little ...  
Kitty, have you tried Sen Sen? ... Now, Claudette, don't stand around ... We've got to feed the animals.

MARY: Okay.

DON: PEEP PEEP PEEP PEEP PEEP.

MARY: Oh, look, Fred, isn't it cute the way our canary follows us around?

JACK: Yeah ... Now shoo, canary, shoo! We've got to feed the chickens ... Here chick, chick, chick, chick, chick, chick.

(SOUND: CHICKEN SOUNDS)

JACK: Come on, chick, chick ... Here's some corn for you.

MEL: (CHICKEN CLUCKING)

MARY: Oh Fred, look at that hen sitting on the nest.

JACK: Where? Oh yes ...

MEL: (CHICKEN TRYING TO LAY EGG ... TRIES AGAIN ... AFTER THIRD TIME -

(SOUND: TEMPO BLOCK)

ATX01 0309438

MEL: Cluck, cluck, cluck, cluck, that's all folks.

JACK: Gee, darling, now we've got breakfast ... Well, I better get some oats for the horse ... hay for the cow ... and ...

MEL: OINK, OINK, OINK, 0000000IIIIIIINNNNNNNKKKKKK!

JACK: Who .. what .. what happened?

MARY: Our canary stepped on the pig and killed it.

JACK: Gee, that's too bad.

DON: PEEP PEEP PEEP PEEP PEEP.

JACK: What a canary. I should have gotten suspicious when he bent the bars in his cage ... Claudette, Claudette .. maybe the canary is hungry.

MARY: He can't be. A little while ago I gave him a side of beef.

JACK: Well, give him the other side ... Now let's get on with the ... Oh, look .. here comes someone ... (CALLS) Hello.

PHIL: (RUBE) Howdy neighbors ... Howdy ... Zeke Harris is my name ... Live right over the hill.

JACK: Well, do you have a farm over there?

PHIL: Yep .. raise a little of this and that ... mostly corn.

JACK: For your pigs?

PHIL: Nope, for my still.

JACK: Oh, you .. you have a still?

PHIL: Yep, it'll make twenty gallons a day.

JACK: Twenty gallons a day? That isn't much.

PHIL: Tain't bad, my old lady don't drink.

MARY: We just moved in here, Zeke. How long have you been living around this section?

ATX01 0309439

PHIL: Well, let me see .. I moved here in 1918 .. and this is 1947 ... That's fifteen years.

JACK: Wait a minute, Zeke ... From 1918 to now is twenty-nine years you've lived here.

PHIL: We don't count the fourteen years of Prohibition as living.

JACK: Oh, oh ... Got any children?

PHIL: Yep .. two sons ... but we ain't seen 'em since they ran away with the circus ... that was ten years ago .. Sure miss the boys.

MARY: It's a shame both of them left, maybe one of them will come back.

PHIL: Tain't likely ... they're Siamese twins.

JACK: Oh, Siamese twins, eh?

PHIL: Yep .. they're pretty attached to each other ... HEH HEH HEH ... OH ZEKE ... IF YOU JUST HAD A PARTNER, YOU'D BE ANOTHER ONE OF THEM LUM AND ABNERS.

JACK: By the way, Zeke .. is that field over there part of your farm?

PHIL: Yep .. that's the place where I raise tobacco. Those are my hired hands out there picking it.

JACK: Where?

PHIL: Right over there.

(INTRODUCTION FOR "RUBEN, RUBEN")

QUARTET: (RUBE) RUBEN, RUBEN, WE BEEN THINKIN'!  
WHAT A SAD WORLD THIS WOULD BE  
IF WE HAD NO BETTY GRABLE  
AND NO L S M F T.

(ONE VAMP)

ATX01 0309440

QUARTET: RUBEN, RUBEN, WE BEEN WORKIN'  
RAISING THOSE TOBACCO SPRIGS  
TO MAKE A PACK OF LUCKY STRIKE  
FOR F. E. BOONE AND SPEEDY RIGGS.

(ONE VAMP)

PHIL: ONCE THEY WENT DOWN TO THE CITY  
JUST TO SEE A BURLEY-CUE.  
THEY CAME BACK AND BROUGHT A SAMPLE  
ROUND AND FIRM, WITH EYES OF BLUE.

(ONE VAMP)

QUARTET: RUBEN, RUBEN, WE'RE NOT JOKIN'  
MAKES NO DIFFERENCE WHERE WE ROAM,  
WE WILL ALWAYS KEEP ON SMOKIN'  
LUCKIES TILL THE COWS COME HOME.

(BAND TAG FINISH)

(APPLAUSE)

JACK: Say Zeke, your farm hands are pretty good.  
PHIL: Yep, they sing all the time.  
ELVIA: H'ya neighbors .. Howdy Zeke. Good to see you all.  
JACK: Well, hello .. er .. er ..  
ELVIA: Maw Kettle is the name ... Live right down the road.  
JACK: Which house?  
ELVIA: No house, just down the road.  
MARY: No house?  
PHIL: Yep .. she's married to Paw Kettle, the laziest man  
in the state.  
ELVIA: He's the laziest man in the world. One day he sat  
on an acorn. Twenty years later we had to shake  
him down out of the tree.

ATX01 0309441

JACK: No kiddin'!

ELVIA: And then there was ... Well, what do you know ... here comes Paw Kettle, the lazy critter now ... Name is Dennis but folks call him Paw.

PHIL: H'ya, Paw.

DENNIS: (LIKE PERCY KILBRIDE) H'ya Zeke .. Hi folks ... Maw, put your arms around me and squeeze me ... I feel like exhaling ... (BIG EXHALE) There, that feels better .. Anyplace to lie down around here?

ELVIA: Oh Paw, stand up for a while.

DENNIS: By the way, what are you folks figuring on raising here?

JACK: Chickens.

DENNIS: Wouldn't try it if I were you. Tried to raise some myself a few years ago ... Never had any luck.

JACK: What happened?

DENNIS: Bought ten hens .. they laid lots of eggs ...but none of 'em never did hatch.

JACK: How many roosters did you have?

DENNIS: ... Ooooooooh .. Roosters!

JACK: Hmmmum.

DENNIS: Well, guess I better be going along now ... Gotta go home and help my pig write a letter.

JACK: Your pig writes a letter?

DENNIS: I just tell him how to spell.. he already has the pen and oink .. HEH HEH HEH HEH ... OH, PAW KETTLE, YOU MAY BE A HICK BUT ...

JACK: ..... Why don't you finish?

DENNIS: Too lazy.

ATX01 0309442

JACK: Oh .. well look, my wife and I are just going in to have breakfast. Why don't you folks come in and join us?

ELVIA: That's okay with me.

DENNIS: Me too ... Pick me up, Maw.

JACK: Well come on, let's all go in and ... Hey, wait a minute, what happened to Zeke? Where's Zeke Harris?

DENNIS: He had to run along, he's got his own show.

JACK: What?

DENNIS: I can stay till Wednesday.

JACK: Good.

(RUBE MUSIC)

(APPLAUSE)

ATX01 0309443

## V Closing Commercial

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer - remember - LS - MFT.

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and in a cigarette it's the tobacco that counts.

SHARBUTT: Mr. Porter G. Wall, Sr. of Pilot Mountain, North Carolina, has been an independent tobacco buyer for 29 years, and he said:

VOICE: I've seen plenty of good, fine tobacco bought by the makers of Lucky Strike at auction after auction ... tobacco that's really fine. For 14 years now, I've smoked Luckies myself.

RUYSDAEL: Quote: "I've seen plenty of good, fine tobacco bought by the makers of Lucky Strike." - Unquote. Remember, independent tobacco experts like Mr. Wall can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco.

(MORE)

ATX01 0309444

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Yes ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and fine tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309445

# FOOTE, CONE & BELDING

*Advertising*

242 PARK AVENUE NEW YORK • WICKERSHAM 2-6000

CLIENT: THE AMERICAN TOBACCO CO.	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00- 7:30 PM EDST
DATE: APRIL 27, 1947-PROGRAM #3		REPEAT: 9:30-10:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

*See Broadcast*

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his show without interruption in the continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny and his Cast.

ATX01 0309446

THE JACK BENNY PROGRAM SUNDAY COMMERCIAL FOR APRIL 27, 1947 -A-  
OPENING COMMERCIAL

SHARBUTT: The Jack Benny Program - Presented by Lucky Strike!

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Here's what independent tobacco experts say about the fine tobacco bought by the makers of Lucky Strike...

VOICE: Believe me, that tobacco is ripe, smooth and mild... tobacco you just can't beat for real smokin' quality.

SHARBUTT: Garland Tilley, 25 years an independent tobacco buyer said that.

VOICE: Fine, mellow tobacco that tastes good and smokes good. I've smoked Luckies for 29 years.

SHARBUTT: Dewey Huffines, top-flight tobacco auctioneer, said that.

RUYSDAEL: Yes, season after season, at auction after auction, independent tobacco experts can see the makers of Lucky Strike buy that fine, that light, that naturally mild tobacco.

SHARBUTT: So for your own real, deep-down smoking enjoyment, remember...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco...yes, fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

(FIRST ROUTINE

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

J

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN, NEXT SUNDAY IMMEDIATELY AFTER THE BROADCAST JACK BENNY AND HIS GANG LEAVE FOR THE EAST TO FULFILL VAUDEVILLE ENGAGEMENTS IN CHICAGO AND NEW YORK, SO LET'S GO OUT TO BEVERLY HILLS WHERE WE FIND MARY AND ROCHESTER HELPING JACK PREPARE FOR THE BIG EVENT.

JACK: Gosh Mary, isn't it exciting? Next Sunday we'll be on that train and a few days later we'll be on the stage at the Chicago Theater.

MARY: You know Jack, playing vaudeville is going to be a lot different from radio.

JACK: You said it.

MARY: I brought a couple of dresses over so you can tell me which one you think will look best.

JACK: Good.

MARY: Here..how do you like this one?

JACK: Well..I don't know..It doesn't look bad and I like the puff sleeves..but I think the neck is cut much too low.

MARY: That's the back.

JACK: Oh, oh. ~~the~~...it's so hard to tell when it's empty.  
~~the~~ see the other dress, Mary.

MARY: Okay..how about this one? It has a rainbow sash, a peek-a-boo waist and---

JACK: No, I don't bother, Mary..I've changed my mind. I'll wear a tuxedo...That stuff doesn't get laughs any more.. You know t Mary, it's going to be fun getting back on the stage again.

ATX01 0309448

MARY: (LAUGHS)

JACK: What are you laughing at?

MARY: Did you hear what Fred Allen said about you last week?

JACK: <sup>No</sup> Mary, what did he say?

MARY: Well..he said.....

JACK: .....He said that?....Well!

MARY: Not only that, Jack..He said that you killed vaudeville and now you're returning to the scene of the crime.

JACK: ~~...I'm going to do~~ Certainly I killed vaudeville..After the the way Allen made it suffer, what I did was an act of mercy ..Allen.. Allen.. thinks he's so smart since they made him a Vice President... Anyway, in spite of what Allen says, when we get to the Chicago theater we're gonna have a terrific show.. Which reminds me..Rochester, did you buy the new ~~...new~~ strings for my violin like I told you to?

ROCH: UH HUH.. AND I COULDN'T DECIDE WHETHER TO GET YOU THE WIRE STRINGS OR THE GUT STRINGS.

JACK: Well, why didn't you ask the man?

ROCH: I DID AND HE SAID " TAKE SHOE LACES, NOBODY'LL KNOW THE DIFFERENCE."

JACK: Well, that's ridiculous. How can I get music out of ~~shoe~~ laces?

MARY: You can play "Shoo Shoo Baby" by Florsheim..HAH HAH HA HA.. OH LIVVY, PAINT YOUR EYES RED, YOU'RE ANOTHER PHIL HARRIS.

JACK: Mary, stop clowning.. I've gotta think about the show I'm going to do, Gee, ~~shoe~~, it's going to be sensational..I can just see it now..the band plays (HUMS LOVE IN BLOOM) DA DA DA DA DA, DE DA, DE DA, DE DA, DE DA, DE DA DA DE DUM..

(SOUND: ONE PERSON'S APPLAUSE WHILE JACK SINGS)

ATX01 0309449

JACK: Thank you, Rochester. Then I <sup>then I</sup> step out on the stage into a big spotlight and take my first bow like this..

MARY: Jack, that's no bow...You have to bend from the waist.

JACK: You mean like this..

(SOUND: SHORT CREAKING)

JACK: Oooooooh, <sup>ouch, ouch</sup> my back!

MARY: Come on, Jack, try it again, get your head lower.

JACK: Mary, I can't bend down any further.

ROCH: LET'S TIE HIS HANDS BEHIND HIS BACK AND PUT A DOLLAR BILL ON THE FLOOR.

MARY: Never mind Jack..you can practice bowing later..straighten up now.

*Dash, it isn't like it used to be in my younger days, is it? Gee*

JACK: Okay..(GRUNTS TWICE) ~~Mary, Mary, help me~~..I can't straighten up. ~~straighten~~, I can't stay bent over like this...

Rochester, don't stand there, do something!

ROCH: I'M THINKING, BOSS, I'M THINKING.....I GOT IT!

JACK: What?

ROCH: AS LONG AS YOU'RE IN THAT POSITION, LET'S GO UPSTAIRS AND BRING DOWN THE TRUNK.

JACK: ~~Now~~ cut that out. Mary, this is all your fault..There, I'm all right now.

SOUND: DOOR BUZZER

JACK: COME IN.

SOUND: DOOR OPENS

DENNIS: Hello everybody.

MARY: Hello Dennis.

*Cold, thin, thin*  
JACK: You should have been here a couple of seconds ago, Dennis. I was bent over and I couldn't straighten up.

DENNIS: Gee, that happened to my father once.. He bent down to lift something, and he couldn't straighten up again.

ATX01 0309450

*I know... I know... what did he do? Oh -4-*

JACK: ~~What does your mom~~ what did you do mother?

DENNIS: Well, my mother tied his head to the radiator and his feet to the bed.

JACK: Yeah.

DENNIS: And then she took her arms and pushed down on him and pushed, and pushed .. when all of a sudden, BOIIINNNNNNNNGGG!

JACK: Gee.

DENNIS: Vertebrae flew in all directions.

JACK: Well look kid, I'm getting ready to do a stage show and I want to get my act in shape. Have you got any ideas?

DENNIS: Well, last summer I wanted to give my voice a rest so I formed an adagio act and I went on the road.

MARY: Dennis, you did an adagio act?

DENNIS: Yeah, but I had to give it up.

JACK: Weren't strong enough, eh?

DENNIS: Oh, I was plenty strong..I'd take the girl, whirl her around my head..and then throw her..The first time she broke her arm ...then she broke her leg..and then she broke her nose..I felt awful about it.

JACK: Well, that doesn't sound like your fault, Dennis..Maybe when you threw her, the other fellow didn't catch her right.

DENNIS: ... OHHHH, OTHER FELLOW!

JACK: Mary, stop looking at him like that, he's only a kid.

MARY: Say Jack, Rochester is <sup>anxious</sup> to go on the stage with you. Why don't you let him do a song.

JACK: That might be a pretty good idea...How about it, Rochester?

ROCH: OH BOSS, FORGET IT.

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ATX01 0309451

JACK: No, no, Rochester, don't be bashful... Come on, let's hear you sing a song and maybe we can put it in the show.

ROCH: OKAY.

(ORCHESTRA INTRODUCTION TO "THAT'S WHAT I LIKE ABOUT THE SOUTH")

ROCH: (SINGS)

WON'T YOU COME WITH ME TO ALABAMY

LET'S GO SEE MY DEAR OLD MAMMY

SHE'S FRYING EGGS AND BROILING HAMMY

AND THAT'S WHAT I LIKE ABOUT THE SOUTH. JACK: No no, not

THERE YOU CAN MAKE NO MISTAKY that number,

WHERE THOSE NERVES ARE NEVER SHAKY Rochester..

OUGHTA TASTE THAT LAYER CAKEY Rochester, no..

AND THAT'S WHAT I LIKE ABOUT THE SOUTH Rochester,

DID YOU HEAR ABOUT THE PLACE CALLED DEW WAH DIDDY. that's

IT AIN'T NO TOWN AND IT AIN'T NO CITY. Phil's song...

IT'S AWFUL SMALL BUT AWFUL PRETTY. Rochester

AND THAT'S WHAT I LIKE ABOUT THE SOUTH.. Wait a minute

SHE'S GOT BACK BONES AND BUTTER BEANS,

HAM HOCKS AND TURNIP GREENS, ...Wait a

~~YOKEMAN AND NEW ORLEANS~~ minute...

~~YOKEMAN HAVE A LOT OF MONEY~~ WAIT A MINUTE..

WAIT A MINUTE!

JACK: Dennis, if anybody sings around here, I'd rather it would be you... Come on, let's have it.

(DENNIS'S SONG)

(APPLAUSE)

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ATX01 0309452

JACK: That was very good, Dennis. It's a nice song.

ROCH: SAY BOSS, DON'T YOU THINK THERE'S A PLACE FOR ME TO SING A SONG ON YOUR STAGE SHOW?

JACK: No no, Rochester..when we're in the theatre, I want you to just do the part I gave you. Have you been rehearsing it?

ROCH: YEAH..ALL WEEK.

JACK: Well, let's hear it.

ROCH: PEANUTS, POPCORN, AND CANDY..PEANUTS, POPCORN, AND WAUKEEGAN PENNANTS.

JACK: Very good Rochester, very good...and remember what I told you..Never change a five dollar bill unless you take it out to the light.

DENNIS: Mr. Benny, what are you going to do on the show?

JACK: I'm going to do everything, kid...You know, Master of Ceremonies, a solo on the violin, and for the first time in my career I'm going to do a tap dance..one of those old-fashioned tap dances where you put sand on the floor.

MARY: Oh Jack, that's corny.

JACK: It is not...Rochester, where's that little box of sand? ~~Turn it over~~  
Dump it on the floor.

ROCH: YES SIR.

(SOUND: SAND ON FLOOR)

JACK: Now I'll practice my tap dance...Dennis, help me out by humming Swannee River.

DENNIS: Okay. (HUMS SWANEE RIVER)

(SOUND: TAP DANCE WITH SANDPAPER BLOCKS)

DA DA DE DA DE DA DA DA DUM

DA DA DE DUM

JACK: FRED ASTAIR SHOULD SEE ME.

DENNIS: DA DA DE DUM DE --

(SOUND: (ON CUE) DOOR BUZZER)

JACK: COME IN.

(SOUND: DOOR OPENS)

PHIL: (OFF) H'YA JACKSON .. HELLO KIDS ..

JACK: PHIL, COME ON IN HERE ...

PHIL: (COMING IN) Yeah. What are you doing, Jackson?

Kinda looking over some of the old routines, huh, so --

(SOUND: SAND BLOCK WHISTLE UP ... BODY THUD)

PHIL: (SLIGHTLY OFF) Holy smoke, who put that sand on the floor?

JACK: Oh, I'm sorry .. I'm sorry, Phil. Let us help you up.

PHIL: No no, Jackson.

JACK: Phil, let us pick you up ... It won't be the first time ... come on.

PHIL: Leave me alone ... I'll do it myself ... the last time somebody helped me up they bumped my head on the curb.

JACK: All right, have it your own way. Anyway, I'm busy rehearsing for the show, you know.

ATK01 0309454

JACK: Rochester, you know, I tell him to take everything  
on my mind, and right want to change things.

MARY: Say Jack, when do we arrive in Chicago?

JACK: Watch for the day, the seventh of May...And our show opens  
at the Chicago Theatre on the ninth..Now Phil, have you  
thought about your act for the stage show?

PHIL: Don't worry about me, Jackson. After the dull stuff you're  
gonna do, I'll walk out and throw that Harris smile ~~on~~ 'em  
and melt the butter on their popcorn.

JACK: What?

PHIL: And then I'll hit 'em with thirty or forty choruses of  
That's What I Like About the South.

JACK: ~~What~~ Thirty or forty choruses?

PHIL: I haven't got time to give it all to 'em.

JACK: Phil, you wouldn't have the nerve to walk out in front of  
an audience and sing that song.

MARY: He wouldn't eh?..What about the time he went to Tommy  
Manville's wedding and sang "Thanks for the Memory"?

JACK: I guess you're right, Mary.

PHIL: You can say what you like Livvy, but I know what I'm doin'.  
As a matter of fact, when I play a theatre I make them  
take the bulbs out of the marquee and put my picture  
up there.

JACK: Your picture? Why don't you let them put your name up there?

PHIL: I don't trust nobody..How do I know what they're spelling?

JACK: Oh yes, I never thought of that.

PHIL: You know Jackson, I gotta get the billing I deserve.  
I'm a great comedian.

JACK: Oh fine, some great comedian. He's got two shows on NBC and he hasn't been cut off the air once. You know, I need you like a moose needs a hat rack. I can't understand why that didn't get a laugh. Three weeks I have been doing it and it's never gotten a laugh. Norman Krasna loves it. Anyway, kids, it'll be a lot of fun going .. it will be a lot of fun going to Chicago and New York but I'm going to miss the gang here in Beverly Hills .. You know, all my friends .. and the Ronald Colmans next door .. Incidentally, they're coming to our broadcast today. I sent them two tickets.

(TRANSITION MUSIC)

BENITA: Oh Ronnie .. Ronnie .. where are you?

RONALD: I'm here in the library, Benita.

(APPLAUSE)

BENITA: Oh .. there you are .. What are you doing?

RONALD: Just reading .. (SOUND: PAGE TURNING) Ah .. this is marvelous ... just wonderful ... and so true, too.

BENITA: Oh .. put away those reviews on The Late George Apley.

RONALD: All right, darling, but I haven't read them yet .. today.

ATX01 0309456

**PIRATERIA** — Ainda que o governo maximizasse a sua capacidade de reação, a pirataria permaneceria.

RONALD THOMAS REED, BONITA.

Digitized by srujanika@gmail.com

—causes the energy to be released in a very short time period.

What is the difference between a *vector* and a *matrix*?

FRONTIER: [www.frontier.com](http://www.frontier.com) 1-800-447-9777

What is the meaning of the following?

BENITA: Oh... ~~dearly~~ I meant to tell you. Mr. Benny was over and he left a pair of tickets for us for his broadcast.

RONALD: ~~Benny~~, I wouldn't go to Benny's broadcast if I were the guest star...By the way, when did he leave the tickets?

BENITA: When he borrowed your full dress suit.

RONALD: ~~What~~? My full dress suit? When will that man stop?..  
The next thing we know he'll be wanting to borrow our piano.

BENITA: (SING SONG)...Oh Ronnie...look in the living room!

RONALD: No! No!..This is too much...That man drives me mad..If he hadn't borrowed my razor, I'd go upstairs and cut my throat.

BENITA: Please ~~excuse~~, don't. He's got our band-aids too.

BONALD: How do you like that?

BENITA: Oh well, calm down, ~~dear~~...we will have a bit of a vacation soon...Mr. Benny is going away on a vaudeville tour.

RONALD: Vaudeville tour? What in the world could Benny do on the stage?

BENITA: Play the violin, I suppose.

RONALD: You mean that people will pay money to hear Benny play the violin?

BENITA: ~~WELL~~ yes..

RONALD: Huh, say Benita .. let's you and I go out and join Spike Jones.

BENITA: Don't be so silly .. Oh, darling, toss me an apple, will you? I feel a bit hungry.

RONALD: Here you are.

BENITA: Thank you ... You know, in his vaudeville act, Mr. Benny will have Manchester and also Mr. Harris.

RONALD: Phil Harris.

BENITA: Um humm.

RONALD: Benita, have you ever seen any of Phil Harris's musicians?

BENITA: Please Ronnie! I'm eating!

RONALD: We've certainly had the weirdest experiences since we moved here.. Remember the afternoon when we thought there was an eclipse? And then we found that Mr. Wilson had walked between our house and the sun.

BENITA: Oh yes, what strange people ... And, darling, I meant to ask you about that Dennis Day fellow. Is he really Irish?

RONALD: Irish? Huh, he thinks that when you die, you go to Glocca Morra, and Barry Fitzgerald lets you in.

BENITA: (LAUGHS) You know, there's only one normal person in the whole crew.

RONALD: There is?

BENITA: Yes .. why, haven't you ever noticed Mary Livingstone?

RONALD: (TWO TONE WOLF WHISTLE)

BENITA: RONNIE!

RONALD: Well, my dear, you've got to admit that Miss Livingstone is pretty ... and when she stands alongside of --

(SOUND: PHONE RINGS ... RECEIVER OFF HOOK)

ATX01 0309458

RONALD: Hello...Oh, Benny, we were just talking about you.....  
Yes, I know we have tickets to your broadcast today, but I'm  
afraid we won't.....I realize that Jack, but I...I know  
Jack, but...but...but.....but.....  
.....but...(START BOARD FADE) Well, that's all very  
~~well~~ ~~time~~, Jack, but it just so happens that today we thought we'd  
stay at home and ..

(BOARD FADE TO JACK)

JACK: (FADING IN TALKING FAST) Well Ronnie, you know I hate to  
brag, but all of my programs have been very good and today's  
is going to be one of the best, and you're lucky to be able  
to go because tickets are very hard to get and if you don't  
want them there are plenty of other customers..I mean people  
who'd be glad to use those tickets so I won't take no for an  
answer Ronnie, and I'll even drive you down in my car so be  
ready in five minutes. Goodbye.

(SOUND: RECEIVER DOWN)

JACK: Well kids..we're going to have some very famous people in  
our audience today, Mr. and Mrs. Ronald Colman. And they  
insist that I drive them to the studio. Rochester, get the  
car ready.

ROCH: DON'T YOU WANT ME TO SHAVE YOU FIRST?

~~—no~~  
JACK: No, I've already shaved.

ROCH: HOW COME SO EARLY, BOSS?

JACK: Well, now that Daylight Saving's Time is here, I get my  
Five O'Clock Shadow at Four...Now look kids, today let's try  
to do the best show we ever did because --

h

ATX01 0309459

DON: Oh Jack, stop worrying.

JACK: Don, what are you doing here..and the quartet too? Aren't you supposed to be down at the studio rehearsing?

DON: Yes Jack, but we've got an idea for your stage show that I think will be wonderful, won't it fellows?

QUART: (ONE NOTE)

JACK: You mean for the quartet?

DON: Yes. You remember that old song, "Chloe"?

JACK: You mean they have an arrangement of "Chloe"? Well come on, Don, let's hear it.

H

ATX01 0309460

DON: All right..TAKE IT, BOYS.

(ORCH)

QUART: CHLOE!

(ORCH)

QUART: CHLOE!

SOMEONE CALLING, NO REPLY,

NIGHT SHADES FALLING, HEAR HIM SIGH.

(ORCH)

QUART: *Round and firm!*

*Round and firm!*

(ORCH) *Round and firm!*

ROUND AND FIRM AND WHAT IS MORE,

FREE AND EASY ON THE DRAWER..

OH, L S M F T,

I GOTTA GO WHERE YOU ARE,

L S M F T,

NO MATTER HOW NEAR OR FAR.

I'LL ROAM THROUGH THE BIG PLANTATIONS SEARCHING FOR YOU.

'CAUSE IF THAT'S WHERE YOU GROW, LET ME GROW THERE TOO.

L S M F T

I GOTTA GO WHERE YOU ARE,

FOR NO PLACE COULD BE TOO FAR,

I'LL GO BY CAR,

SMOKE THAT FINE TOBACCO,

BUY THEM BY THE PACKO

L S M F T

I GOTTA GO WHERE YOU ARE.

(APPLAUSE)

dw

ATX01 0309461

JACK: That was fine, Don..we'll try and use it in our show..  
Well kids, we better get going to the studio now..I've gotta  
pick up the Colmans.

DON: I can take the Sportsmen and Dennis in my car.

JACK: Good good..Mary, you come with me..

DENNIS: (OFF..A LA COLMAN) Jack, Jack, please hurry, Benita and I  
are waiting.

JACK: (EXCITED) Oh Ronnie, I'll be right...DENNIS, STOP THAT...  
Now let's get going..Come on, Rochester, get the car.

(TRANSITION MUSIC)

(SOUND: LOUSY AUTO DRIVING ALONG...LIGHT TRAFFIC  
NOISES...FADE TO BACKGROUND)

RONALD: (SOFTLY) Benita, riding in this car is the most  
embarrassing thing that's ever happened to me.

BENITA: I know how you feel..Look at all that dirt on the floor.

RONALD: I don't mind the dirt, but the weeds are so high.

BENITA: Do you want to change places with me?

RONALD: I can't, my pants are caught on the springs.....Anyway,  
I'm glad we're going down this side street so nobody sees us.

JACK: Are you folks comfortable back there?

MARY: Oh, I'm fine.

BENITA: Well frankly..I find it a little drafty. *R. Rochester*

JACK: Drafty? Well, we'll fix that..Rochester, stop the car and  
put up the curtains.

ROCH: YES SIR.

BENITA: No no, don't bother...It'll be all right.

h

ATX01 0309462

MARY: Are you comfortable, Jack.

JACK: Sure, why?

MARY: I thought you'd be a little cramped up there with the meter.

JACK: Oh, stop with that!

RONALD: I say, Jack..is this an English car?

JACK: An English car?

RONALD: Yes, I notice that the steering wheel is on the right.

JACK: <sup>no</sup> It's just bent that way.

RONALD: Oh, <sup>an</sup> an accident on Hollywood Boulevard?

ROCH: NO A STRUGGLE ON MULHOLLAND DRIVE..

JACK: Rochester!..Now don't drive so fast because..(EXCITED) Oh look, there's Greer Garson...(YELLS) HELLO GREER...Look, she's waving at us...HOW ARE YOU, GREER?...GOODBYE, GREER..

MARY: Benita..you and Ronnie can sit up again, we've passed her.

BENITA: Thank you, Mary.

MARY: Jack, do we have to go so fast? There's an awful wind back here.

JACK: There is?

RONALD: Yes. Benita, it's ~~fortunate~~ that you brought your muff with you.

BENITA: My muff?

RONALD: Yes, right there on your arm.

BENITA: (LAUGHS) Oh...Here Mr. Benny, this must have blown off your head.

JACK: Oh, oh...Thanks.

RONALD: By the way, Jack..is this car the Maxwell you used to talk so much about?

h

ATX01 0309463

JACK: No no, Ronnie, during the war, I gave my Maxwell to the scrap drive.

RONALD: Oh...and, <sup>that</sup> this is what they gave you in return?

JACK: Well no, <sup>you</sup> see....ROCHESTER..There's a red light.

ROCH: I SEE IT.

(SOUND: SQUEALING OF BRAKES LONG LONG LONG TIME...  
FINALLY STOPS)

BENITA: ...We made it, Ronnie, you can put your rabbit's foot away now!

JACK: You know folks, I <sup>think</sup> ~~that~~

JENNY: Oh Mr. Benny, <sup>my</sup> ~~my~~ may I have your autograph please?

JACK: Why certainly..of course.....There you are.

JENNY: And you're Mary Livingstone, aren't you?

MARY: Yes.

JENNY: And...Oh my goodness!...This is a surprise....You are--

RONALD: Mr. and Mrs. Herman Schlagelmeyer.

JENNY: Gee and I thought you were Roy Rogers.

JACK: Rochester, the light's green now.

ROCH: YES SIR.

(SOUND: MOTOR STARTS AND STALLS)

JACK: Hurry Rochester, start the car..we're holding up traffic.

(SOUND: MOTOR STARTS AND GOES INTO MEL BLANC  
COUGHING AND THEN CRASHING OF TIN FOLLOWED  
BY FOUR PISTOL SHOTS)

BENITA: ....~~RONALD~~, GET OFF MY LAP, IT'S ONLY THE MOTOR.

RONALD: ...I WASN'T FRIGHTENED, I WAS THROWN.

S

ATX01 0309464

JACK: For goodness sakes, Rochester, start the car. ~~and I'll be~~  
~~I'll be up and get it.~~  
(SOUND: MOTOR GOES...AND INTO MEL BLANO DOING  
COUGHING ACT..MEL COUGHS AND SPUTTERS AND  
WHEEZES OUT)

JACK: I can't understand why it acts like this..I've done ~~it~~  
everything for this motor.

RONALD: Have you had it vaccinated for whooping cough?

JACK: Rochester, try it again.

(SOUND: STARTER...AND DIES DOWN AS BATTERY GOES  
DEAD)

JACK: Hmmmm...Ronnie...Benita...would you mind getting out  
and helping us push.

RONALD: (ANGRY) GET OUT AND PUSH?..MR. BENNY, LET ME EXPLAIN  
SOMETHING TO YOU...I DIDN'T WANT TO GO TO YOUR BROADCAST  
...I DIDN'T WANT TO RIDE IN YOUR CAR...AND AS FAR AS I'M  
CONCERNED, IF I NEVER--

BENITA: RONNIE, LOOK! WE'RE STALLED RIGHT IN FRONT OF  
GRAUMAN'S CHINESE WHERE THEY'RE SHOWING "THE LATE GEORGE  
APILEY".

RONALD: (HAPPY) WELL, ~~RONNIE~~, WHAT ARE WE WAITING FOR?  
~~RONNIE~~ LET'S GO!

(SOUND: CAR DOOR SLAMS..AND FALLS OFF)

JACK: Hmm..Well, the least he could do is come back and pick up  
the door...Come on Mary, let's push.

(APPLAUSE AND PLAYOFF)

S

ATX01 0309465

CLOSING COMMERCIAL

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember -- LS - MFT.

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and fine tobacco is what counts in a cigarette.

SHARBUTT: So listen to the words of a man who really knows fine tobacco - Mr. Carl Hartfield of Greensburg, Kentucky, for 29 years an independent tobacco buyer. He said:

VOICE: At auction after auction, I've seen the makers of Lucky Strike buy fine tobacco - ripe, prime leaf...tobacco that's got real smoking quality. I've smoked Luckies for over 28 years.

RUYSDAEL: Independent tobacco experts like Mr. Hartfield speak from their own experience; for over the years they have seen the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco...yes, you'll always find -

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and this fine Lucky Strike tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco - Lucky Strike - so round, so firm, so fully packed, so free and easy on the draw.

JACK: I want to take just a moment to tell all of our friends in Texas and New Orleans that we're leaving by plane tonight and will be with you in Galveston on Monday, Houston on Tuesday, and New Orleans on Wednesday to put on shows to raise money for the relief of the Texas City victims. I know you'll all give this your full support. Thank you very much.

(APPLAUSE)

ATX01 0309467

ATK01 0309468



# FOOTE, CONE & BELDING

Advertising

247 PARK AVENUE, NEW YORK • WHEELERHAM 2-6660

CLIENT: THE AMERICAN TOBACCO CO

PRODUCT: LUCKY STRIKE

DATE: MAY 4, 1947-PROGRAM #32

REVISION:

APPROVAL: FINAL

NETWORK: NBC

B'CAST: 7:00-7:30 PM EDST

REPEAT: 9:30-10:00 PM PST  
(By Transcription)

## "THE JACK BENNY PROGRAM" *Its Broadcast* ROUTINE

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his show without interruption in the continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny and his Cast.

ATX01 0309469

THE JACK BENNY PROGRAM SUNDAY COMMERCIAL FOR MAY 4, 1947

-A-

OPENING COMMERCIAL

SHARBUTT: THE JACK BENNY PROGRAM - Presented by LUCKY STRIKE!

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT.

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Just listen to the words of Colonel Hart Shewmaker, tobacco auctioneer who said:

VOICE: At thousands of auctions, I've seen the makers of Lucky Strike buy good, ripe, mild tobacco.

RUYSDAEL: Ed. L. Isaacs, 22 years a tobacco warehouseman, said:

VOICE: Season after season, I've seen the makers of Lucky Strike buy fine, good-tasting tobacco. My own cigarette for more than 15 years has been Luckies.

RUYSDAEL: Yes, independent tobacco experts can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco, remember....

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and in a cigarette it's the tobacco that counts.

RUYSDAEL: So, for your own real, deep-down smoking enjoyment, smoke that smoke of fine tobacco--Lucky Strike--so round, so firm, so fully packed, so free and easy on the draw.

m

ATX01 0309470

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN..TONIGHT JACK BENNY LEAVES FOR CHICAGO WHERE HE STARTS HIS VAUDEVILLE TOUR THIS FRIDAY..SO LET'S GO OUT TO JACK'S HOUSE WHERE WE FIND ROCHESTER HELPING HIM PACK.

JACK: Rochester, did you pack my socks?

ROCH: YES BOSS..I PUT THEM RIGHT NEXT TO YOUR UNDERWEAR.

JACK: Good good..Now let's see..we'll be on the train for two days...That's six meals...You better ~~bring~~ take twelve sandwiches.

ROCH: UH HUH...

JACK: ~~Twelve~~...better make it fourteen..I may have company some night...Well, it looks like all my clothes are in... Did you bring along my stuff from the medicine cabinet?

ROCH: YES SIR...I PACKED YOUR NERVE TONIC, STOMACH TONIC, LIVER TONIC, HEART TONIC, BRAIN TONIC, MUSCLE TONIC, BLOOD TONIC, AND TONIC TONIC.

JACK: Tonic tonic? <sup>What</sup> What have I got that for?

ROCH: IN CASE ANY OF THE OTHER TONICS GET RUN DOWN, THAT'S WHAT THEY TAKE.

JACK: Oh yes...Now make sure they're all packed well so they won't break...and..Oh yes, Rochester..take my golf clubs along.. I'm going to play in Chicago.

ROCH: YES SIR.

ATX01 0309471

JACK: And you better take two golf balls, I might play in New York, too.

ROCH: OKAY..SAY BOSS..WHEN YOU'RE IN CHICAGO, ARE YOU GOING OVER TO VISIT YOUR HOME TOWN? *Waukegan*

JACK: Yeah...Good old Waukegan. *I'll see my cousin Cliff Gordon* and my boy-hood friend, Julius Synikin...I wonder what kind of a present I ought to bring them.

ROCH: *cousin and my friend* WELL, WHAT KIND OF A MAN IS YOUR FRIEND?

JACK: *My friend, and his* He's retired..he spends most of his time working for his lodge.

ROCH: HE BELONGS TO A LODGE? *of*

JACK: Yes, he's a Moose. *I got it, I'll get him a hat-rack. He'll like that....I got the idea from a joke I did on my program a few weeks ago.* Like a moose needs a hat-rack...I can't understand why it didn't get a laugh.

ROCH: MAYBE IT ISN'T FUNNY. *It was a nice idea about it*

JACK: Could be. *about it* Rochester, are you all packed?

ROCH: YES SIR.

JACK: Good.

ROCH: YOU KNOW..I KIND OF HATE TO LEAVE CALIFORNIA..ESPECIALLY AT THIS TIME OF THE YEAR..WHEN THE SUN IS SHINING..THE FLOWERS ARE BLOOMING..AND THE BIRDS ARE SINGING...

JACK: *I know just how you feel.*

ROCH: IMAGINE ME GIVING UP ALL THIS FRESH AIR AND SUNSHINE JUST TO GO BACK TO STUFFY OLD HARLEM..

(SOUND: TINKLING OF BOTTLES)

JACK: What are you doing, Rochester?

ROCH: TAKING SOME OF YOUR BRAIN TONIC, I'M TALKING LIKE AN IDIOT.

JACK: Hmmm...You know, I-- Oh my goodness..I almost forgot my little black book...I have some wonderful numbers for New York and Chicago..

ROCH: YOU LEFT IT RIGHT THERE ON THE DRESSER.

JACK: Yeah...Here it is...Ah, what girls...

(SOUND: PAGES BEING RIFFIED BETWEEN NAMES)

JACK: ....Joan Robertson....Geraldine Simmons...Ah, that <sup>Kuttie</sup> Geraldine Simmons...<sup>Julia</sup> Hilda ~~Wallace~~...Julia Wadsworth.... Barbara Frietchie...

ROCH: <sup>Barbara</sup> BARBARA FRIETCHIE?..SHE'S DEAD.

JACK: ...She is?....And I didn't even send flowers....Well, I'll put the book in the trunk....Everything else in?

ROCH: EVERYTHING!

JACK: Good, now close it and lock it.

(SOUND: TRUNK CLOSES...SOUND OF LOCK BEING LOCKED)

JACK: Now Rochester..I want to see if the burglar-proof lock I put on works...Open the trunk again.

ROCH: YES SIR.

(SOUND: KEY IN LOCK...LOCK OPENS...PAUSE...THEN FULL SOUND OF BENNY'S VAULT BURGLAR ALARM GOING OFF ENDING WITH E.O. WHISTLE..)

JACK: Hmm..I wonder if that's loud enough to wake up the baggage man.

ROCH: THAT'S LOUD ENOUGH TO WAKE UP BARBARA FRIETCHIE.

JACK: Yeah, I guess so...I'm going to phone Phil Harris and see if he's ready.

(TRANSITION MUSIC)

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ATX01 0309473

PHIL: Don't worry Jackson..I'll be there...Goodbye.

(SOUND: RECEIVER DOWN)

PHIL: That was Jackson, honey.

ALICE: Oh, I thought it was the drugstore.

(APPLAUSE)

PHIL: The drugstore?

*uh-huh!*

ALICE: ~~Yes~~..they made a mistake and delivered the wrong bobby pins.

PHIL: What's wrong with the bobby pins they sent?

ALICE: They're not the right color..They're too dark for me and  
too light for you.

PHIL: Oh, let's take them anyway and rough it.

ALICE: All right...You know Phil, I like travelling..but it seems  
a shame to leave our home and start living in hotels.

PHIL: Yeah...especially when we have a house like this...It's  
really beautiful..the rooms are so big and airy and  
furnished so nicely...It's the most beautiful home I've ever  
had....Alice, how much did it cost you?

ALICE: I don't know but I...Phil, what's this little black book?

PHIL: Huh?...~~Let me see~~...Well, I'll be darned, ~~it's~~ the  
little address book I used to keep before we got married...  
(SIGHS HAPPILY) ~~it's~~ you dream book, if you could only talk.

ALICE: (LAUGHING) Phil, let me look at some of the names and  
numbers.

PHIL: ~~No~~ no, Alice, ~~after~~ all..

ALICE: Come on Phil, let me look...that's a good boy.

(SOUND: PAGES OF BOOK RIFFLED)

ALICE: (READING) GERALDINE SIMMONS..

PHIL: Ah, <sup>uh</sup>that Geraldine Simmons.

ALICE: And look Phil..you used to write notations after each name..

PHIL: Yeah...

(SOUND: RIFFLING OF PAGES)

ALICE: Marjorie Krouse, Red Head, has swimming pool....Peggy Flood.

Brunette, has car....Alice Faye, Blonde, has possibilities..

(MAD) Possibilities?..Why Phil Harris!

PHIL: Don't get mad honey, you're the one that got me..you got me....I even turned down Geraldine Simmons.<sup>h</sup> Excuse me honey, I've gotta call Dennis and find out what songs he's going to do on the trip.

(TRANSITION MUSIC)

DENNIS: I haven't decided yet Phil, I'll talk to you later about them..Okay Phil, I've gotta hang up now, my mother's helping me pack...Goodbye.

(SOUND: RECEIVER DOWN)

VERNA: (SNIFFING AS THOUGH CRYING) My little boy is going away from me.

DENNIS: Now now mother, don't cry.

VERNA: And Dennis, next Sunday will be Mother's Day and you won't be here..

DENNIS: I know..but last year when I was on the road, I remembered Mother's Day.

VERNA: Yes Dennis..but this year, son..no matter what Mr. Benny tells you..you're supposed to send the candy to me, not him!

DENNIS: But Mother..everyone on the program gives Mr. Benny presents on Mother's Day..It says so in our contracts.

MEL: (SQUAKS AND WHISTLES)

VERNA: The nerve of Mr. Benny..leaving his parrot here while he's out of town.

MEL: (TO TUNE OF LOVE IN BLOOM) DA DA DA DE DA, DE DA, DE DA.. DA DAH DA DA DE DAHHHHHHH...

DENNIS: You know mother, that's a very clever parrot..it sounds just like Mr. Benny.

VERNA: ~~that bird is tame and it would~~  
~~but it's pay you to and it will~~ look like him, too..

DENNIS: ~~ever~~ say mother..will it be all right for me to take Miss Livingstone out to dinner in Chicago?

VERNA: Why yes, Dennis..Mary is a nice girl.

DENNIS: Oh...well, I'll take her anyhow.

VERNA: ~~Well~~ son, I'll miss you so much when you're gone..But I hope you enjoy yourself.

DENNIS: Oh, I will..I like Chicago in May..and the people out there are all crazy about me..they think I'm a great comedian and that I'm very funny.

VERNA: What makes you say that, Dennis?

DENNIS: Well, last year when I was in Chicago, I went swimming in Lake Michigan and all the people at the beach stood around watching me and laughing at me...I'm going to swim in the lake again and see if I'm still popular.

VERNA: Well, in that case I better pack your bathing suit.

DENNIS: ...OH...BATHING SUIT!!

VERNA: Dennis, sometimes I wonder if--

BLANC: (SQUAKS AND WHISTLES..THEN..A LA JACK) Hello again, this is Jack Benny talking, and folks--

VERNA: EHHHH SHUT UP!

DENNIS: Well Mother, I'm all packed now.

(SOUND: DOOR OPENS)

BILL: (OFF) Ma, before Dennis leaves..I think I should have a man to man talk with him.

VERNA: All right...Son, go into the other room with your father..

DENNIS: Yes ma'am..

(SOUND: FOOTSTEPS..DOOR CLOSES)

BILL: Son..the years keep passing..and now you're a man.

DENNIS: I am?

BILL: Could be...and now son, it's time you knew the facts of life.

DENNIS: (TWO TONED WHISTLE)

BILL: I was just your age when I took my first trip, son..and it was to Chicago, too...And it was there ~~that~~ I first met your mother.

DENNIS: Yes?

BILL: SO SON..FOR GOODNESS SAKEs, BE CAREFUL!

DENNIS: Yes father.

BILL: Now before you go, here's something I used to treasure when I was single..it might come in handy to you.

DENNIS: Gee, a little black address book.

BILL: Yes, it has some wonderful numbers in it.

(SOUND: PAGES BEING RIFFIED)

DENNIS: (READING) Jeanette Eymann...Rosalind Browning...Geraldine Simmons..

BILL: (SIGHS)...AH, that Geraldine..

DENNIS: Bernice Smith...Mrs. Ella Rawlins...~~Harriet~~ Foster...

Mrs. Harriet Webster...Father..did you go out with married women too?

BILL: I DIDN'T ASK QUESTIONS, I JUST HAD FUN..

DENNIS: Well, the only girl I'm going out with is Mary Livingstone... And I think I'll call her up now and ask her for a date in Chicago..

(TRANSITION MUSIC)

MARY: Why certainly, Dennis..we'll have dinner together the first night we're in Chicago...Thanks a lot...No, no..you needn't bother coming over here..my sister Babe is helping me pack...  
Goodbye, see you at the station.

(SOUND: RECEIVER CLICK)

BABE: Say Mary, do you go out with Dennis Day?

MARY: Oh, once in a while...I think he has a slight crush on me.

BABE: Well, I think he's cute.

MARY: He is...and he has such a wonderful voice.

BABE: Yeah..you know, before my voice changed, I was a tenor, too.

MARY: ~~Well~~...come on Babe, let's finish my packing.

BABE: ~~All~~ right..You know Mary, I can't get over how surprised you were when I came out here to visit you from Plainfield.

MARY: Well, I just wasn't expecting you, that's all.

BABE: Gee, when I first telephoned you and said, "Guess who?" you sounded so thrilled.

MARY: Yeah, I thought you were Charles Boyer...Now let's see... I'll put my cosmetics here..my rouge, lipstick..manicure set..perma-nail, and perfumes.

BABE: Say Mary...where did you get this tremendous bottle of perfume?

MARY: Oh, ~~Paul~~ <sup>John</sup> gave it to me for Christmas.

BABE: Is it good?

MARY: It must be, ~~he~~ <sup>Pete</sup> tasted it and said it was swell...By the way  
Babe, you haven't mentioned anything about your old boy friend  
back in Plainfield...he's an undertaker, isn't he?

BABE: Yeah, and a darn good one too. He's very progressive.

MARY: Modern ideas, eh?

BABE: Yeah, he's the only undertaker in Plainfield with a  
convertible hearse.

MARY: A convertible hearse?

BABE: Yeah, his slogan is, "Get A Little Brown Before We Lower You  
Down".

MARY: Well, that must help his business. You can never get too  
much sunshine. Well, there, I guess I'm all packed..

BABE: Mary, you left this out.

MARY: Oh, that's my address book..

BABE: ~~Sam~~, do you mind if I look through it?

MARY: No, go right ahead.

(SOUND: PAGES RIFFLING)

BABE: ....HAROLD WARREN...ARTHUR COOK....FRANK REMLEY....WILLIAM  
CARTER...GERALDINE SIMMONS...(SURPRISED) Geraldine Simmons?  
Who's she?

MARY: Don't you remember? That's Mama's stage name.

BABE: Oh yes..Say Mary, what station are you leaving from?

MARY: I think it's the Union Station, but I'll check with  
Don Wilson, he always knows those things.

(TRANSITION MUSIC)

DON: That's right, Mary..The Union Station....You're welcome...  
Huh? *Um*. Thanks, but my wife is driving me down...Goodbye.

(SOUND: RECEIVER DOWN)

ANNE: Gee Donald, I hate to see you go.

DON: And I hate to leave you dear.

ANNE: The house will seem so empty without you.

DON: I know.

ANNE: And Donald dear..please remember all the things I told you.

DON: Oh, I remember dear..(RECITES LIKE A BOY)...I'm to go to  
bed early....I must wear my long underwear till May  
fifteenth.....I should take my sulphur and molasses  
every day.....and I shouldn't play cards with strangers.

ANNE: Or Mr. Benny either....And another thing..every night before  
going to sleep you must do your exercises...YOU MUST BEND  
DOWN AND TOUCH YOUR TOES ONE HUNDRED TIMES.

DON: (A LA ROCHESTER) OH BOSS, COME NOW.

ANNE: Well now, everything's ready and we-- DONALD! What's this  
little black book?

DON: Oh, my goodness honey..that's something private.

ANNE: Private? But Donald, we're married..we should have no secrets  
from each other.

DON: Honey, please don't ask any questions and give it back to me.

ANNE: Certainly not....I'm going to look through it...

(SOUND: RIFFLING PAGES)

ANNE: (READING)....F. E. BOONE.....SPEEDY RIGGS.....LSMFT  
O'BRIEN.....DONALD! WHO IS GERALDINE SIMMONS?

DON: I don't know, this used to be my father's book...Now  
come on..let's put the baggage in the car....Gee, this  
packing was some job...Two trunks, four valises, and two  
fortnighters and-- OH...OH...OH...*way you been here*

ANNE: Donald, what's the matter?

DON: WHAT AM I PACKING FOR, I'M NOT EVEN GOING!...Anyway,  
Jack and the gang must be on their way to the station  
by now. I better go down and see them off.

(BAND NUMBER)

(APPLAUSE)

(SECOND ROUTINE)

(SOUND: STREET NOISES..AUTO HORN..)

JACK: Well, here's the station, Mary..I hope the gang isn't late..  
Here..let me help you.

MARY: Thanks..Say Jack, who's going to be with you on your stage  
show at the Chicago theater?

JACK: Well, there'll be Phil Harris, Rochester, Marjorie Reynolds,  
the Sportsmen Quartet, and myself.

MARY: Gee, what an important cast. How are you billing the show?

JACK: Jack Benny and Friends...Come on Mary, let's --

ROCH: (OFF) OH BOSS..BOSS.

JACK: Oh, there's Rochester. Rochester, take my bags to the train.

ROCH: Yes sir.

MARY: Jack, have you got an upper berth or a lower berth?

ROCH: HE'S GOT AN UPPER BERTH.

JACK: How do you know?

ROCH: 'CAUSE I'M GONNA GET THERE FIRST.

JACK: We'll see about that.

MARY: Why don't you toss for it?

JACK: Oh no we won't..I know what happened the last time I tossed.

MARY: What happened?

ROCH: HE TOOK A QUARTER OUT OF HIS POCKET, FLIPPED IT UP INTO THE  
AIR, CAUGHT IT IN HIS HAND, IT SLIPPED THROUGH HIS FINGERS,  
HIT THE FLOOR, ROLLED UNDER THE SEAT, AND WHILE HE WAS LOOKING  
FOR IT, I HAD A GOOD NIGHT'S SLEEP.

JACK: I never did find it...Now, take care of this luggage.  
Come on Mary, let's go ~~to~~ the station.

(SOUND: FOOTSTEPS..DOOR OPENS..STATION NOISES WITH  
TRAIN BELL IN BACKGROUND.)

v

ATX01 0309482

MEL: (FILTER) TRAIN LEAVING ON TRACK FIVE FOR ANAHEIM, AZUSA, AND CUCAMONGA.....ATTENTION..ATTENTION ALL PASSENGERS GOING TO CUCAMONGA..PLEASE HAVE YOUR PASSPORTS READY.

JACK: Hey Mary, there's Dennis.

MARY: ~~o~~ Hello, Dennis.

DENNIS: Hello.)

JACK: Dennis, what's that tag on your lapel?

DENNIS: When I told my mother I was going on a long trip, she tied it on me.

MARY: Your mother put a tag on your lapel?..Let me see it..."TO WHOM IT MAY CONCERN..THE BEARER OF THIS TAG IS DENNIS DAY.. IF LOST, MIND YOUR OWN BUSINESS."

JACK: Your mother did the same thing last time, Dennis..She certainly has a wonderful sense of humor.

DENNIS: Then why didn't she laugh when I came home?

JACK: I don't know..I'll be right back, kids..I'm going over to validate the tickets.

(SOUND: FOOTSTEPS, STATION NOISES)

MEL: (FILTER) ATTENTION PLEASE, TRAIN LEAVING ON TRACK EIGHT FOR ~~MENSK, RTNSK~~, AND GLOCCA MORRA.

JACK: ~~Glocca Morra~~?...I wonder which ticket window I should go to.. I beg your pardon Mister, but are you validating tickets?

NELSON: What do you think I'm doing with this rubber stamp, voting for Hoover?

JACK: Look Mister, all I want to do is get these tickets validated.. I'm going to Chicago.

NELSON: Chicago?..Well!

JACK: Yes..I'm returning in four weeks.

NELSON: I knew there was a catch to it.

JACK: Now look Mister, I'm going to report you to the station master and see ~~them~~--

ELLIOT: Pardon me just a moment. I'm in a hurry..do you mind if I go first?

JACK: No no, it's quite all right.

NELSON: What can I do for you, sir?

ELLIOT: Well, I'd like to know something..I just heard the train announcer say that the train on track eight now goes to ~~Killey Beggs, Kildair, and~~ ~~Glencoe, and~~ Glocca Morra.

NELSON: That's right..Now what is it you want to know?

ELLIOT: How are things in Glocca Morra?.....Is that little brook still leaping there?

NELSON: Yes yes, it is.

ELLIOT: Does it still run down to Donney Cove through Killey-beggs, Kilkerry and Kildair?

NELSON: Yes, it does.

ELLIOT: Is that willow tree still weeping there?

NELSON: Uh huh.

ELLIOT: Does that lassie with the twinklin' eye come smiling by and does she walk away sad and dreamy there, not to see me there?

NELSON: Yes yes, she does.

ELLIOT: Good..give me a ticket to West Los Angeles.

NELSON: There's your ticket, and have a pleasant trip.

ELLIOT: Thanks.

-15  
*and don't be mad  
at me!  
and validate my  
tickets.*

JACK: Hmm..to him he's got to be nice yet.

NELSON: Now what are you mumbling about?

JACK: Look Mister, all I want you to do is validate my tickets.

NELSON: All right, all right..give me your tickets...Parlor car...

Pullman..Coach...Parlor car..Parlor car..Cattle car...Wait a minute..you've got a batch of tickets here for the cattle car.

JACK: ~~Yeh~~ we're taking Phil Harris's orchestra ~~with~~.

NELSON: Oh, well don't forget to spray them with sheep dip.

JACK: I won't..Now give me those tickets..I've gotta get back to my gang.

(SOUND: FOOTSTEPS..STATION NOISES UP)

MEL: (FILTER) YOUR ATTENTION PLEASE..THE TRAIN LEAVING ON TRACK FIVE WILL ONLY GO TO AZUSA AND CUCAMONGA. WORD HAS JUST COME FROM ANAHEIM THAT THE TRACKS HAVE BEEN WASHED OUT BY ORANGE JUICE...~~Yeh~~, ORANGE JUICE..CAN YOU IMAGINE A RAILROAD THAT WOULD HAVE TRACKS THAT ARE SO WEAK THAT.....

JACK: .....Hey Mary, something must have happened to the loud speaker.

MEL: (FILTER) LADIES AND GENTLEMEN, PLEASE EXCUSE THAT PAUSE ~~Yeh~~, I WAS FADED BY THE VICE PRESIDENT OF THE RAILROAD.

JACK: Gee, they do it here too.

MARY: Say Jack, you know what Rochester said about him sleeping in the lower berth?

JACK: Only if he beats me to it.

MARY: I'll give you eight to five he wins.

JACK: What makes you so sure?

MARY: He just walked by here in his pajamas.

JACK: Well, it won't do him any good, I'll still beat him to the lower berth.

MARY: Well, you better hurry, he's brushing his teeth at the drinking fountain.

JACK: ROCHESTER!

ROCH: (OFF) GOODNIGHT, BOSS.

JACK: COME BACK HERE... ~~and~~ blow out that candle, you're not fooling anybody....Now Rochester, is this the rest of my luggage right here?

ROCH: YES SIR.

MARY: Say Jack..

JACK: What?

MARY: What have you got here in this big crate?

JACK: It's nothing, Mary.. Nothing... Rochester, get it on the train.

MARY: Wait a minute, ~~I'm~~ I'm going to ~~look~~ see what's in that crate.

JACK: Mary, get away from there. ~~Mary~~, don't lift that lid.

MARY: I will too.

(SOUND: LID CREAKS UP)

MARY: Well, I'll be darned!

QUART: (ONE NOTE)

JACK: Gee, I hope the conductor didn't hear them... (WHISPERS)  
Say fellows, in case anything happens, you know what train we're taking, don't you?

(INTRODUCTION TO "ATCHISON, TOPEKA, AND SANTA FE")

QUART: DO YOU HEAR THAT WHISTLE DOWN THE LINE,

~~Jack~~ FIGURE THAT IT'S ENGINE NUMBER FORTY NINE.

SHE'S THE ONLY ONE THAT'LL SOUND THAT WAY,

ON THE ATCHISON, TOPEKA, AND THE SANTA FE.

SEE THE OLD SMOKE RISING ROUND THE BEND,

IT'S FROM A LUCKY STRIKE, THEY'RE PUFFIN' ON ONE END.

FOLKS AROUND THESE PARTS SMOKE A LOT BECAUSE

THEY'RE ON THE ATCHISON, TOPEKA, AND THE SANTA CLAUS.

JACK: Santa Claus?

QUART: LUCKY STRIKE.

(WHISTLE)

L S M, S M, S M F T

~~Jack~~ SO ROUND, SO FIRM, SO FULLY PACKED.

~~Jack~~ ~~Follows~~ L S M, S M, S M F T

~~Jack~~ ~~Follows~~ ~~will hear you boys~~ YOU CAN SMOKE 'EM AS YOU'RE GLIDIN', RIDIN' ~~down~~ ON THE TRACK.

~~Jack~~ ~~Follows~~ F. E. BOONE,

MOUNTED TO THE CABIN,

F. E. BOONE,

WITH A PACKAGE IN HIS HAND,

SPEEDY RIGGS,

STANDING THERE BESIDE HIM,

AND HE'S PUFFIN' ON A LUCKY THAT IS OH, SO GRAND.

~~Jack~~ ~~Follows~~ L S M, S M, S M F T

JACK: Boys, not so loud..

THE BESTEST SMOKE YOU EVER SAW

Boys, the conductor

will hear you..wait

a minute, fellows..

Wait a minute....

MARY, SLAM DOWN THE  
LID!

MARY: Okey.

(SOUND: LOUD SLAM OF LID)

T.

ATX01 0309487

JACK: ~~Mary~~..Mary, you slammed it so hard, you might have hurt them..Let me see..

(SOUND: LID OPENS)

JACK: I knew it. You shook 'em up..The bass is in the middle and the tenor's on top.

(SOUND: LID CLOSES)

JACK: Rochester, I've got the lid locked..Now put this crate on the train.

ROCH: OH BOSS, I CAN'T LIFT THAT THING.

JACK: Well, how did you get it down here?

ROCH: I PUT EIGHT HOLES IN THE BOTTOM AND IT WALKED.

JACK: Walked?

ROCH: I RODE ON TOP AND LOOKED LIKE SABU.

JACK: ~~OK~~.Now look Mary, we better get back to the ~~train~~

ARTIE: Hello Mr. Benny..pardon the intrusion.

JACK: Huh?..Oh, Mr. Kitzel..What are you doing at the railroad station?

ARTIE: I'm taking a trip to New York.

JACK: Well well, all the way to New York.

ARTIE: Yes, and I can see my wife's face now..Boy, will she be surprised!

JACK: Oh, she doesn't know you're coming.

ARTIE: She doesn't know I'm going.

JACK: Mr. Kitzel, don't tell me you had an argument with your wife?

ARTIE: It isn't my wife, it's our relatives.

JACK: Your relatives, eh? Well are a lot of them living with you?

ATX01 0309488

ARTIE: HOO HOO HOO..you think this station is crowded..At the last count, thirty-six relatives came to live with us.

JACK: Thirty-six relatives?

ARTIE: Twelve of them we are taking their word, they have no birth certificates.

JACK: Oh, I see.

ARTIE: What a crowd in my house..Everyplace they are sleeping. ..On the couches..on the beds..on the chairs..and on top of the piano is my cousin Murphy.

JACK: Murphy..your cousin?

ARTIE: He's one of the twelve, we're taking his word for it.

JACK: Oh, *OK*.

MEL: (FILTER) ATTENTION PLEASE..A BULLETIN FROM THE LOST AND FOUND DEPARTMENT JUST CAME IN..WILL THE OWNERS PLEASE CLAIM THE FOLLOWING...A PEKINESE..AN UMBRELLA..AND A YOUNG MAN WITH A TAG IN HIS LAPEL.

JACK: Oh my goodness, that must be Dennis..Mary, you get him..I'll stand in line.

MEL: THE SANTA FE CHIEF GOING TO ALBEQUERQUE, KANSAS CITY, AND CHICAGO LEAVES IN FIVE MINUTES.

EMILY: Oh Martha..Martha..we just made it.

MARTHA: Yes, and there's Jack Benny standing in line...Shall we go over and give Mr. Benny the flowers we brought for him?

EMILY: Yes, I guess we better.

MARTHA: You know Emily, we would never have had the courage to come down here if ~~he~~ hadn't split that bottle of ginger beer.

EMILY: You're so right, kid.

ATX01 0309489

MARTHA: Well we might as well go and give him the flowers.

(SOUND: FOOTSTEPS..STATION NOISES)

MARTHA: Oh Mr. Benny..Mr. Benny.

JACK: Huh?..Oh, hello girls.

EMILY &  
MARTHA: Girls?...(GIGGLE)

EMILY: Mr. Benny, we came down to give you this as a going away  
gift.

JACK: Well, what do you know..an orchid...Oh girls, you shouldn't  
have gone to this expense.

MARTHA: *Ch* We didn't buy it..Emily won it at Tom Brennemans.

JACK: Well, isn't that nice?

EMILY: Yes, and we want you to have it.

JACK: Well, thank you very much..thank you.

MARTHA: Go ahead Emily, ask him.

EMILY: No, you ask him.

MARTHA: *Ch* No, you ask him.

EMILY: *Ch* Well all right...Mr. Benny..

JACK: Yes.

EMILY: Is this your first orchid?

JACK: Yes yes, it is.

EMILY: Well, you know what that means, Mr. Benny..I'll have to kiss  
you.

JACK: A little kiss..*Ch* certainly.

(SOUND: KISS...BODY THUD)

JACK: Well, what do you know..I kissed Emily and Martha fainted...  
Gee.

ATX01 0309490

MEL: ALL ABOARD..ALL ABOARD..HOLD YOUR OWN TICKETS, PLEASE.

(SOUND: TRAIN NOISES IN BACKGROUND)

JACK: COME ON KIDS..THE LINE IS MOVING...HURRY, MARY..DENNIS..

MEL: (FILTER) ATTENTION PLEASE..ALL PASSENGERS TAKING THE CHIEF  
TO CHICAGO, PLEASE WALK ON TIP TOES AS YOU BOARD THE TRAIN..  
ROCHESTER IS SLEEPING.

JACK: IF HE'S IN THAT LOWER BERTH, THERE'S GONNA BE TROUBLE...  
COME ON KIDS, LET'S GO..

(SOUND: TRAIN LEAVING)

(APPLAUSE AND MUSIC)

ATX01 0309491

~~SECRET~~ Ladies and gentlemen, during 1946, 1,200,000 people were killed or injured in city traffic and on the highways. At that rate, someone is injured every thirty seconds and killed every fifteen ~~minutes~~ <sup>seconds</sup>. Careless driving, speeding and drinking play a part in approximately half of the fatal accidents, so please be careful - the life you save may be your own. Thank you.

(~~SECRET~~)

~~SECRET~~

ATX01 0309492

CLOSING COMMERCIAL

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and in a cigarette it's the tobacco that counts.

SHARBUTT: Mr. William Whitley of Henderson, North Carolina is a man who really knows tobacco. An independent tobacco auctioneer for 18 years, he said:

VOICE: At hundreds of tobacco auctions, I've seen the makers of Lucky Strike buy fine, ripe, fragrant tobacco that makes a fine smoke. I've smoked Luckies for 13 years.

RUYSDAEL: Quote: "...fine, ripe, fragrant tobacco that makes a fine smoke." - Unquote. Independent tobacco experts like Mr. Whitley can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco...real Lucky Strike tobacco.

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Year-in year-out...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Yes, fine tobacco that means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco--Lucky Strike--so round, so firm, so fully packed, so free and easy on the drew.

(*Thinking*)

-23-

(TAG)

(SOUND: TRAIN MOVING IN BACKGROUND)

JACK: Well Mary, here we are on the train..and on ~~Friday~~ we'll be ~~Friday~~ <sup>I'll be</sup> opening at the Chicago Theater in Chicago...~~It's~~ good to get on the stage again.

MARY: Yeah...Well, I'm going to my compartment and rest..I'm kinda tired. It's in the next car.

JACK: Okay..see you later, Mary.

MARY: Okay. *Jack*

(SOUND: CAR DOOR OPEN...CLATTER OF TRAIN..CAR DOOR

*Will* CLOSE)

JACK: *Well* I might as well relax myself..

ROCH: (SNORES)

JACK: Rochester!

ROCH: (SNORES)

JACK: Rochester, get out of that lower berth!

ROCH: (SNORES)

JACK: ROCHESTER, GET OUT OF THAT LOWER BERTH!

ROCH: (QUICK SNORE) WHAT DID YOU SAY, BOSS?

JACK: Oh never mind...PORTER, BRING ME THE LADDER.

(*Thinking*)  
(*Snoring*)

L

ATX01 0309494

# FOOTE, CONE & BELDING

Advertising

242 PARK AVENUE, NEW YORK • WICKERSHAM 2-0-60

CLIENT: THE AMERICAN TOBACCO CO.	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00-7:30 PM EDST
DATE: MAY 11, 1947-PROGRAM #33		REPEAT: 8:30-9:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

*As Broadcast*

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his show without interruption in the continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny and his Cast.

ATX01 0309495

XXXX

-A-

NBC

THE AMERICAN TOBACCO COMPANY

5-11-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EDST

MAY 11, 1947 - PROGRAM #33

SUNDAY

I Opening Commercial

SHARBUTT: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Listen:

VOICE: Season after season, I've seen the makers of Lucky Strike buy tobacco that can't be beat for real smokin' quality.

RUYSDAEL: Tobacco auctioneer Bryan Williams said that.

VOICE: I've seen the makers of Lucky Strike buy fine, ripe, tobacco that makes a swell smoke. I've smoked Luckies myself for 29 years.

RUYSDAEL: Tobacco warehouseman Frank Brown said that.

SHARBUTT: Yes, at auction after auction, independent tobacco experts can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco. Remember ...

RUYSDAEL: LS - MFT

(MORE)

ATX01 0309496

THE JACK BENNY PROGRAM

XXXX

5-11-47

SHARBUTT: Lucky Strike means fine tobacco - and fine tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309497

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

NORMAN: BROADCASTING FROM CHICAGO, THE LUCKY STRIKE PROGRAM,  
STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL  
HARRIS, ROCHESTER, DENNIS DAY, AND PINCH-HITTING FOR  
DON WILSON..NORMAN BARRY.

(APPLAUSE..MUSIC UP AND DOWN)

NORMAN: LADIES AND GENTLEMEN, MY NAME IS NORMAN BARRY AND I  
AM SUBSTITUTING FOR DON WILSON, IT IS MY JOB TO  
INTRODUCE THAT SCINTILLATING STAR OF STAGE, SCREEN,  
AND RADIO..BUT HOW CAN A STAR OF SUCH MAGNITUDE BE  
INTRODUCED PROPERLY BY SUCH AN INSIGNIFICANT PERSON  
AS I?

JACK: I would have said "me"..but I guess insignificant  
people say "I". Continue, Norman.

NORMAN: BUT I'LL TRY ANYWAY..LADIES AND GENTLEMEN..HERE HE  
IS..JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you, this is Jack Benny talking..and  
Mr. Barry..or may I call you Norman?..I want to  
congratulate you on being selected as my announcer  
here in Chicago.

NORMAN: Well, seriously Jack, I want to thank you for the  
privilege.

JACK: Oh don't thank me. After all, I sent questionnaires to  
every announcer in Chicago and when I opened yours I  
knew you were the man for me.

NORMAN: Jack, you mean I answered all twenty questions  
correctly?

ATX01 0309498

JACK: ~~Well, you don't say that truthfully, but I appreciate it.~~ When you answered question number one by saying, "Money isn't everything", I didn't bother reading the rest..You ~~questioned~~ you are in trouble & for me.

NORMAN: Well Jack, this is odd my taking Don Wilson's place. You know, I've known Don for about two years, but I've seen very little of him.

JACK: Don't feel bad, Norm..He's worked for me for fourteen years and I haven't seen all of him myself..But anyway Norm, I'm really glad to be back in Chicago.

NORMAN: Say Jack, I know you're appearing on the stage at the Chicago Theater..How is the show coming?

JACK: Wonderful now that I've changed it a little bit. You see on my opening show I thought of a great gag. I wanted to make sure of a big laugh so when I made my entrance, I walked out on the stage wearing galoshes, a heavy wool suit, a sweater, mittens, ear muffs, and a big raccoon coat. ~~and you can't believe how~~ ~~when~~ ~~when~~

NORMAN: And did the audience laugh at that?

JACK: Why should they? ~~I think~~ ~~when~~ ~~when~~ they were dressed the same way. ..Believe me Norman, if Sally Rand were booked into Chicago this week, she'd do her balloon dance with hot water bottles..But anyway Norman, I think we've got a swell show..and a great cast.. There's Phil Harris, Rochester, Marjorie Reynolds, the Sportsmen Quartet, and Herman Humpeldinker.

NORMAN: Wait a minute, who's Herman Humpeldinker?

ATX01 0309499

JACK: He's the guy who runs the spotlight. If I don't mention him, I work in the dark...Anyway Norman, it's really a pleasure playing in front of these Chicagoans because you should have seen the welcome I got at the station when I...Oh, hello Mary.

MARY: Hello Jack.

(APPLAUSE).

MARY: Well Jack, this has certainly been an exciting week, hasn't it?

JACK: It certainly has, but you don't look any the worse for it, Mary..That's a mighty pretty dress you're wearing.

MARY: Thanks.

JACK: But why have you got those lead weights on the bottom of your skirt?

MARY: ...Is this your first trip to ~~Chicago~~, Bub?

JACK: ~~Chicago~~..Oh Mary, ~~you know it's a very windy place~~.. it isn't so windy here.

MARY: It isn't eh? Then why are you wearing those bicycle clips?

JACK: Because I catch cold easily..Remember what happened the last time I was in Chicago. I had a cold in my chest..and I had a temperature of ninety-nine.

NORMAN: Ninety-nine? Jack, you didn't have much of a cold.

MARY: He hasn't got much of a chest.

JACK: Well, we're even you haven't got much of a joke...By the way Mary, this is Norman Barry.

MARY: Hello Norman.

NORMAN: Hello Mary.

ATX01 0309500

JACK: Norman is taking Don Wilson's place for this week.

NORMAN: That reminds me, Jack..I haven't said anything about salary.

MARY: When you get it, you'll say plenty.

JACK: Oh I don't know, it usually leaves them speechless.. But anyway Norman..

NORMAN: Pardon me, Jack...Say Mary, I know we've just met, but if you're not doing anything tonight, I'd like to take you around and show you Chicago.

MARY: Oh, I'd love it.

NORMAN: We'll go to the ~~Edgewater~~ Beach, <sup>for a drink</sup> the Pump Room..the College Inn..the Trade Winds..and the Chez Paree.

MARY: Gee, that'll be fun.

JACK: But Mary, I took you to those very same places last night.

MARY: I know, but now I'd like to see them from the inside.

JACK: Oh, well I'm sure you and Norman will make a very lovely couple..You know Mary, just before you came in I started to tell Norman about the welcome I got when I arrived at the station.

MARY: That reminds me Jack, did you ever find the suitcase you lost?

JACK: Not yet Mary, but they're looking for it.

NORMAN: Well Jack, what about this welcome you got at the station?

JACK: Norm, it brings tears to my eyes everytime I think about it.

NORMAN: Why, what happened?

MARY: They threw tear gas at him.

ATX01 0309501

JACK: What are you talking about? One little bomb and she makes a big thing out of it...Anyway Norman, five thousand people met me at the station..I wanted to show them I was in the spirit of the occasion so I suggested that I lead them in a Conga line..and Norman, it was wonderful..one single line two miles long. One, Two, Three, KICK...One, Two, Three, KICK! A Conga line two miles long? For heaven's sake Jack.. where did you lead them?

MARY: Right to the box office of the Chicago Theater.

JACK: Mary, it was just a coincidence..Anyway I'm not surprised that they love me so much in Chicago..After all it's so close to my home town of Waukegan.

MARY: Say Norm, what do the people here in Chicago think of Waukegan?

NORMAN: Well, you know how it is Mary, every state has to have its Cucamonga.

JACK: Now wait a minute Norman..Waukegan is a wonderful town ..and I'm not saying that just because I own..I mean because I'm their favorite son..but only three weeks ago Waukegan named a street after me.

NORMAN: Benny Boulevard?

MARY: No, Schlemeil Parkway.

JACK: Mary, it's not Parkway, it's Avenue...And if you can't say nice things about me, make something up...After all, you don't have to..

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

ATX01 0309502

GEORGE: Mr. Benny, I'm from the Lost and Found Department of the Santa Fe Railroad.

JACK: Good good, I'm glad you got here..I haven't been able to sleep for three days..Give me the suitcase.

GEORGE: Not yet, bud..You've got to identify the contents.

JACK: Well, there's a white shirt..blue shorts..a green dressing gown..and brown shoes. *Down goes the bag*  
~~Always~~, now what color is the teddy bear?

GEORGE: ~~Always~~, now what color is the teddy bear?

JACK: It's not a teddy bear, it's a panda..Now give me that bag!

GEORGE: All right, but I'm afraid you're gonna be cold here in Chicago.

JACK: Why?

GEORGE: When I opened your suitcase, I ripped the panels off your flannels.

JACK: Oh, get out of here.

(SOUND: DOOR SLAM)

MARY: Jack, why do you always bring that panda on trips with you?

JACK: Because most hotel rooms have twin beds and I hate to sleep alone..Anyway..

MARY: (LAUGHS)

NORMAN: What are you laughing at, Mary?

MARY: I'll never forget the time the hotel detective knocked on Jack's door and the panda jumped out the window.

JACK: Oh, stop making things up..Every time we--

DENNIS: Hello Mr. Benny.

JACK: Oh hello Dennis.

(APPLAUSE)

ATX01 0309503

JACK: Say Dennis, you notice we have a new announcer.

DENNIS: (WHISTLE)

JACK: That's Mary. The other one's the announcer.

DENNIS: Oh.

JACK: Dennis, shake hands with Norman Barry.

NORMAN: Hello Dennis.

DENNIS: Hello...Mr. Benny, what happened to Don Wilson?

JACK: We had to leave him at home.

DENNIS: Gee, I'm not surprised. The last time I saw him he was in the drugstore and he was having trouble with his stomach.

JACK: Trouble with his stomach?

DENNIS: Yeah, he couldn't get it in the phone booth.

JACK: What?

DENNIS: He barely got it in the drugstore.

JACK: Dennis, stop being so silly and tell me where are you living?

DENNIS: I didn't get a room yet.

JACK: You didn't get a hotel room yet? Where did you go when you got off the train?

DENNIS: Some jerk started a Conga line, and I wound up in the Chicago Theater.

JACK: Oh.

DENNIS: One, Two, Three, KICK..One, Two, Three, KICK!

JACK: Never mind...Norman, you saw my stage show..how did you like it?

NORMAN: I couldn't see very well..I sat in back of a fat man.

MARY: I couldn't see too well either, Jack. ~~The theater was~~  
~~too full for me to see~~ ~~too full for me to see~~

ATX01 0309504

DENNIS: I could see swell, I sat behind a man with a hole in his head.

JACK: Oh for heaven's sake..I don't know where you got those wild ideas..Sitting behind a man with a hole in his head..Now go and do your song.

DENNIS: Okay, hold my brace and bit.

JACK: Now cut that out!.....Come on, let's have your song, Dennis. ~~and I'll sing You Go To My Head~~ there's gonna be a ~~song~~ ~~song~~

(APPLAUSE)

(DENNIS'S SONG)

(APPLAUSE)

ATX01 0309505

(SECOND ROUTINE)

JACK: That was "Little Mother of Mine" sung by ~~Donald Day~~  
~~more Dennis Day. The difference is that I can only do~~  
~~and you're good, Dennis. A mile from the station. At least~~  
~~I can't get a room with twin beds. I can't get a room with twin beds.~~  
DENNIS: Thanks..Say Mr. Benny, can I leave now? I've got a  
lot of things to do. First I want to make sure the  
hotel got me a room with twin beds.  
JACK: Dennis, you're all by yourself..Why do you need a  
room with twin beds?  
DENNIS: I've got two shows.  
JACK: Oh, oh..I don't blame you. Well Dennis, how do you  
like it here in Chicago?  
DENNIS: Oh swell. It's different from the last time I was  
here..You know I heard about their new subway so I  
tried it out yesterday.  
JACK: It's pretty good, isn't it Dennis?  
DENNIS: Yeah, but it takes a long time to get from one station  
to the other.  
JACK: ~~So what? I don't care. I don't care. To the train?~~  
DENNIS: ...OH..RIDE!!  
MARY: Jack, put down that brace and bit!  
JACK: I just want to look in his head and see what goes on  
in there.  
DENNIS: Say Mr. Benny, do you think you can get me a pass so I  
can see your show again?  
JACK: Well, I don't know, Dennis..I don't want to ask the  
manager for any favors. I had a little argument with  
him.  
MARY: Oh Jack, you always have trouble.

ATX01 0309506

JACK: Well, this time it isn't my fault. You ought to see the crummy dressing room they gave me..It looks terrible with those pipes running across the ceiling.

MARY: But Jack, lots of rooms have pipes running through them.

JACK: Sewer pipes?..And those kids..I wish they'd stop lifting that man-hole cover and asking me for my autograph.

MARY: Jack, what picture is playing with you at the theater?

JACK: It's called "Easy Come, Easy Go."

MARY: Oh..(LAUGHINGLY) Remember when they played "The Horn Blows At Midnight" here?

JACK: Yeah.

MARY: That's the week they had the sign on the box-office.. "Please help yourself, the cashier hasn't got the heart to sell 'em."

JACK: Stop kidding, will you..that picture did plenty of --  
(SOUND: KNOCK ON DOOR)

JACK: COME IN.  
(SOUND: DOOR OPENS)

ARTIE: Hello Mr. Benny..pardon the intrusion.

JACK: Well, hello Mr. Kitzel.

(APPLAUSE)

JACK: Mr. Kitzel, I thought you were on your way to New York. What're you doing here in Chicago?

ARTIE: I stopped here to see the Chicago World's Fair.

JACK: But Mr. Kitzel, the fair was held in 1933.

ARTIE: I couldn't afford it then.

ATX01 0309507

JACK: Oh..Well, are you enjoying your visit here in Chicago?

ARTIE: Hoo Hoo Hoo, am I enjoying? Yesterday I took an airplane ride and flew over the Great Lakes.

JACK: All five of them?

ARTIE: Yes..Lake Michigan, Lake Huron, Lake Erie, Lake Ontario, and Lake Shapiro.

JACK: Lake Superior.

ARTIE: They got six of them?

JACK: No no, Mr. Ketzel..you made a mistake. There are only five lakes, but it's not Lake Shapiro, it's Lake Superior.

ARTIE: Could be.

JACK: Yes..well, Mr. Kitzel, where are you staying here in Chicago?

ARTIE: I am staying with relatives.

JACK: On your side or your wife's side?

ARTIE: On the South Side.

JACK: Oh..Well anyway Mr. Kitzel, as long as you have a little time, why don't you sit down and enjoy the show?

ARTIE: Denk you.

JACK: You're welcome. Oh say, Mary..Would you do me a favor and--

ATX01 0309508

distance call to Beverly Hills, California...An emergency?...Of course it's an emergency...Mr. Benny is here and his hair is there.

JACK: Hmmm.

MARY: Thank you...Goodbye.

(SOUND: RECEIVER DOWN)

MARY: Jack, there'll be a three hour delay.

PHIL: H'YA JACKSON..H'YA KIDS..

JACK: Hello Phil.

(APPLAUSE)

PHIL: THAT'S IT FOLKS..LAY IT ON ME..LAY IT ON ME...LISTEN TO THAT APPLAUSE..YEAH..THAT'S WHAT I LIKE ABOUT CHICAGO.

JACK: There he is folks, Hollywood's answer to Swift and Armour.

PHIL: Yeah, tenderized, too..

JACK: Well, I'm glad you admit it, Phil..Oh brother..you're the most conceited guy I've ever seen.

PHIL: Now wait a minute, Jackson, I ain't so conceited.

JACK: You're not, eh? You're the one that gave that fellow the inspiration for that song.."Aren't You Glad You're You?"

MARY: Oh Jack, stop picking on Phil. I think he's a changed man.

JACK: Oh sure, sure.

MARY: Well yesterday I saw him pour thirty-eight cases of bourbon into the lake.

JACK: Phil, you did that? Have you given up drinking?

PHIL: No, but the breeze comes from the lake and I like to sleep with my window open.

ATX01 0309509

JACK: Oh, so that explains it.

MARY: Explains what?

JACK: This morning I got up, opened the window, took my deep breathing exercises, and fell flat on my face.... Anyway Phoo. I mean Phil..don't you ever think of the finer things in life?

PHIL: Are you kiddin'? I'm married to one of 'em.

JACK: Besides her..I mean about artistic things..like..well like museums and art galleries. You know..where you can see paintings and masterpieces.

PHIL: Look Jackson..I know all about those paintings and all those great artists..This may surprise you, but I do a little painting myself.

JACK: You do?

PHIL: Certainly.

JACK: Well, tell me Phil..there are a lot of great artists like Van Gogh, Picasso, Cezanne, and Matisse..When you paint, whose style do you follow?

PHIL: Rumbrandt.

JACK: Rumbrandt? Phil, that's Rembrandt.

PHIL: You mix your paint, I'll mix mine.

JACK: Now wait a minute, let's cut out all this nonsense and get serious for a moment. After all today is Mother's Day.

MARY: You're right, Jack..and this morning I sent my mother a big box of candy with a card saying "Happy Mother's Day."

JACK: That's very sweet, Mary.

DENNIS: I sent my mother a big bouquet of flowers and a card on it that said "Guzuntheidt."

ATX01 0309510

JACK: Guzuntheidt?

DENNIS: She's got Hay Fever.

JACK: Oh...oh.

DENNIS: Mother's Day is nothing to sneeze at.

JACK: Dennis, stop that. Can't we be serious for one minute?

NORMAN: Oh say Jack..

JACK: Yes Norman.

NORMAN: Since I'm pinch-hitting for Don Wilson today, I took the liberty of rehearsing your quartet in a number that I'm sure you will like to hear. Especially today.

JACK: My quartet?

QUART: (ONE NOTE)

(APPLAUSE)

JACK: Well Norman, what's this number they've been rehearsing?

NORMAN: It's very good..Take it fellows!

(INTRODUCTION TO "MOTHER")

QUART: L IS FOR THAT LIGHT THAT MILD TOBACCO,  
S IS FOR THE SMOKE THAT REALLY CLICKS,  
M IS FOR THE MILLIONS

JACK: Whoops!

QUART: WHO BUY THEM.

F IS F. E. BOONE AND SPEEDY RICKS.

JACK: That's Riggs..He'll sue me..

QUART: T MEANS THAT THEY'RE TRIED AND TRUE AND TOASTED.  
AND ON THE DRAW THEY'RE ALWAYS NICE AND FREE.  
PUT THEM ALL TOGETHER THEY SPELL LUSUM-UFFUF-TUT.

JACK: LUSUM-UFFUF-TUT?

QUART: A WORD THAT MEANS THE WORLD TO ME.

██████████

ATX01 0309511

JACK: Very good fellows

QUART: L IS FOR THAT LIGHT THAT FINE  
THAT NATURALLY MILD TOBACCO  
IN THE PACKO, SO ATTRACTO.  
S IS FOR THE SMOKE YOU'RE SURE TO LIKE  
LUCKY STRIKE, LUCKY STRIKE  
LUCKY STRIKE.

M IS FOR THE MANY MANY MILLIONS  
WHO WILL BUY 'EM  
JUST AS SOON AS THEY CAN TRY 'EM

F IS FOR AUNT EFFIE, COUSIN MIKE,

JACK: Wait a minute fellows....

I said it was good ....

Wait a minute...Wait

a minute....WAIT

A MINUTE....WAIT

A MINUTE!

ATX01 0309512

JACK: That's very good fellow..Now get back in your crate.

PHIL: Hey Jackson, did you straighten out your beef with Mr. Platt the theatre manager?

JACK: No, I'm expecting him to call and when he does I'll tell him plenty. Imagine him giving me..a scintillating star..a dressing room like that.

MARY: Well Jack, what are you complaining about? ~~about~~ Why, when ~~the~~ Fred Allen played ~~there~~, he was happy in that room.

JACK: You mean..the dressing room that I'm in was once ~~where~~ Fred Allen?

MARY: Yes.

JACK: Mmm..and all the time I've been blaming the stockyards ..And another thing..they were very careless backstage yesterday. During the last show while I was doing my monologue, a heavy sand bag fell from the rafters and missed me by three inches...only three inches.

MARY: I can't understand it.

PHIL: Neither can I, that stage hand used to be a bombardier.

JACK: Yeah..you know I oughta --

~~-----~~

~~-----~~

~~-----~~

ATX01 0309513

Day...Yes, I know Mr. Benny called you and complained about his dressing room, but you can talk to him and ....But Mr. Platt, I didn't complain about anything .....But Mr. Platt, why blame me for something that .....I know but...but...but.....but.....but..

(SOUND: RECEIVER DOWN)

JACK: What did he say, Dennis?

DENNIS: I don't want to repeat it, Mr. Benny..but if he meant it.. (LONG COUGH) You're not long for this world.

PHIL: Hey, excuse me a minute Jackson..I wanna see my musicians about the song Al Jolson is gonna do on the program next week.

JACK: Okay Phil, go ahead.

DENNIS: Mr. Benny, are you really going to have Al Jolson as your guest star next week?

JACK: That's right..Al Jolson is going to be on our program.

DENNIS: Gee, I like him..

JACK: You do kid?

DENNIS: Yeah..especially when he sings...

(A LA JOLSON) WHEN APRIL SHOWERS  
MAY COME YOUR WAY..  
THEY BRING THE FLOWERS  
THAT BLOOM IN MAY..  
OH MAMMY...MY LITTLE MAMMY...

ATK01 0309514

JACK: Hmm..I signed a contract with Jolson for five thousand dollars and now I find out Dennis can do it...And they won't even pay me that much when I open at the Roxy on Wednesday, May twenty-first.. Yes folks..the Roxy theater on Wednesday the twenty-first of May.

MARY: Anybody wishing a free pass to see Jack at the Roxy, just write "Why I Like Jack Benny" on a ten dollar bill and send it in.

JACK: Look Mary, don't be so..

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

MARJORIE: *Hello, may I come in?* Jack, you asked me to drop in.

JACK: Oh yes yes..Ladies and gentlemen..Marjorie Reynolds.

(APPLAUSE)

MARY: Marjorie, I thought you were swell in the show.

MARJORIE: Thank you, Mary.

JACK: Yes Marjorie, you were terrific. Did you want to see me about something?

MARJORIE: Yes Jack..when we do that long kissing scene, I wish you wouldn't wear your thick glasses.

JACK: Not wear my glasses, why?

MARJORIE: In the last show the spotlight hit 'em and burned a hole in my dress.

JACK: *Oh, I like that! You know the last show I had a hole in my dress.*

MARJORIE: And another thing Jack, if you insist on putting your arms around me when you kiss me, do you mind if I don't wear that backless evening gown?

ATX01 0309515

MARY: Oh, you found out about old Clammy Hands.

JACK: Mary!..Marjorie, you wear your backless evening gown, it looks better..I'll wear gloves..And another thing, Marjorie..I'm sure that my kiss will be much better from now on. You see, the first show I was a little bit nervous.

MARJORIE: Nervous?

JACK: Yes, I put the lipstick on my violin bow and the rosin on my lips...It was a natural mistake.

MARY: Heifitz couldn't have kissed better.

JACK: Marjorie, there's one other thing I want to talk to you about the stage show..When you finish the act, ~~why do you want to be alone, and then turn around and you're supposed to thank the audience, not the other and this all~~ at the musicians.

MARJORIE: Jack, this is Petrillo's home town.

JACK: ~~That's right, why do you want to be alone, and you're supposed to thank the audience, not the other and this all~~ Oh, yes...I forgot.

MARY: Say Marjorie, some time this week, why don't you do one of the songs you did in that picture "Holliday Inn."

JACK: Yeah, that's a good idea. You know Marjorie, you were wonderful in those numbers with Bing Crosby.

MARJORIE: Well I enjoyed making that picture..Bing is wonderful ..He's so unpredictable..You never know what he's going to say next.

JACK: I know, I had him on my program...But Crosby is really a great guy..In fact I think..

PHIL: Say Jackson, if it's okay with you, do you mind if I run along and... WELLILLILLILL...YOU BEAUTIFUL BLONDE CREATURE.

MARJORIE: Me?

ATX01 0309516

PHIL: Yeah..

JACK: Phil..Phil..stop staring at her.

PHIL: HUBBA HUBBA HUBBA..AND ECCENTRIC ECCENTRIC.

JACK: THAT'S ET CETERA, ETCETERA.....Now Phil, we've been so busy, I haven't had a chance to introduce you formally..This is Marjorie Reynolds.

PHIL: Oh brother..now I know what they mean by the Reynolds Bombshell...Yes indeedy.

MARJORIE: Well, thank you, Mr. Harris.

PHIL: Look baby..call me Phil, we can save ~~time~~ an hour that way.

JACK: Phil, don't be so.. *medes*

MARY: Jack, why don't you just sit back and take notice?

JACK: *Look* *I need Phil's help before I say anything* Mary, quiet. *Phil is right, and I should only think*

PHIL: You know Marjorie, when I seen you in "Holiday Inn" *in a* *big* *possibilities.* *big* *laugh*

MARJORIE: Thank you..It was nice working with Fred and Bing...  
They're both so talented.

PHIL: Yeah..I know what you mean..I got a little of both of 'em in me. *why don't you go away*

MARJORIE: *At first - look* *You're right Phil. You dance like Astaire - sings and dances* *She finds* You're right Phil..You dance like Astaire - sings and dances.

JACK: .....Stop bowing..Phil - he - insulted you..And another thing --

(SOUND: PHONE RINGS)

JACK: I'll get it..and if that's Mr. Platt again, I'll tell him a thing or two..

(SOUND: RECEIVER UP)

ATX01 0309517

JACK: Hello.

ROCH: HELLO MR. BENNY...THIS IS ROCHESTER.

(APPLAUSE)

JACK: Rochester, where have you been? I expected to hear from you an hour ago.

ROCH: I'M SORRY BOSS..BUT I RAN INTO A LITTLE TROUBLE..WE AIN'T LIVING IN THE AMBASSADOR HOTEL ANY MORE.

JACK: We're not?

ROCH: NO..THE MANAGER MADE ME TAKE YOUR TRAILER OUT OF THE LOBBY.

JACK: Gee, and we brought it all the way from the Coast on the back of the Chief.

ROCH: DON'T WORRY BOSS, I'VE GOT EVERYTHING FIXES....I MOVED THE TRAILER TO A MUCH BETTER LOCATION...AND WHAT A WONDERFUL VIEW.

JACK: Good, good...Where did you move the trailer to?

ROCH: THE GRANDSTAND AT SPORTSMAN'S PARK.

JACK: Oh fine..a racetrack...I'm going to love that.

ROCH: WELL..I'VE BEEN KIND OF THINKING IT OVER BOSS.,AND MAYBE IT WOULD BE BETTER IF YOU GOT YOURSELF A HOTEL ROOM.

JACK: Why, what about my trailer?

ROCH: I LOST THAT IN THE FIFTH.

JACK: Oh stop being funny...Did you get me all the things I wanted for my stage show...You know, my make-up?

ROCH: UH HUH.

JACK: You're sure you got me everything?..My lipstick, eyebrow pencil, powder, mascara, rouge, and eye shadow?

ROCH: YES SIR...AND BOSS, YOU CERTAINLY DO A WONDERFUL JOB WITH YOUR MAKE-UP.

ATX01 0309518

JACK: Do you think so?

ROCH: YEAH..ONLY AN EXPERT CAN TELL WHERE YOU END AND LADY ESTHER BEGINS..

JACK: Rochester, don't worry about my make-up. You don't look so hot on that stage with that outfit you've been wearing...green pants, yellow shoes, red sox, purple shirt, and pink tie.

ROCH: MY TRUNK DIDN'T COME SO I HAD TO WEAR MY STREET CLOTHES.

JACK: Oh.

ROCH: I'M GONNA HANG UP NOW BOSS..AND IF YOU'RE SMART, YOU'LL HURRY OVER TO THE THEATER AND DO YOUR STAGE SHOW RIGHT AWAY.

JACK: Why?

ROCH: WELL, THE HOUSE IS PACKED AND THE PEOPLE ARE IN A VERY JOVIAL MOOD..THEY'RE IN HIGH SPIRITS..LAUGHING..HAPPY.. AND SINGING..IT'S JUST LIKE NEW YEAR'S EVE.

JACK: Gee, what happened?

ROCH: I OPENED THE SIDE DOOR AND THERE'S A NINETY-PROOF BREEZE COMING IN FROM THE LAKE.

JACK: Well, keep the door open, I'll be right over.

(SOUND: RECEIVER DOWN)

JACK: Come on Phil, we better get there before the wind changes.

(APPLAUSE AND PLAYOFF)

ATX01 0309519

NORMAN:        Jack will be back in just a minute, but first here is  
                  Basil Ruysdael.

ATX01 0309520

## V Closing Commercial

WILSON: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and fine tobacco is what counts in a cigarette.

SHARBUTT: When it comes to fine tobacco, Mr. John Pinnix of Reidsville, North Carolina, speaks with authority. He has had 28 years experience as a tobacco warehouseman and he said:

VOICE: At all the auctions I've attended, I've seen the makers of Lucky Strike buy fine tobacco that makes a mild, mellow smoke. That's why for 28 years I've been a Lucky Strike smoker.

SHARBUTT: Twenty-eight years in the tobacco business - twenty-eight years a Lucky Strike smoker. That's the record of John Pinnix - tobacco expert. So, for your own deep-down smoking enjoyment - remember -

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco - year-in, year-out ...

(MORE)

ATX01 0309521

THE JACK BENNY PROGRAM

266EX

5-11-47

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike --  
so round, so firm, so fully packed, so free and easy  
on the draw.

ATX01 0309522

(TAG)

JACK: Well, ladies and gentlemen, we'll be playing here at the Chicago Theatre until Friday, next Sunday we'll be broadcasting to you from New York City, and a week from Wednesday we'll be opening at the Roxy Theatre ... Say, Mary, you've seen the stage show a couple of times ... what do you think of it?

MARY: It's a great show till you start playing your violin.

JACK: What's wrong with my violin playing?

MARY: You hold your bow too close to the strings.

JACK: But, Mary, if the bow doesn't touch the strings, you wouldn't be able to hear any ... DON'T BE SO SMART ... Goodnight folks ...

---

ATX01 0309523

# FOOTE, CONE & BELDING

*Advertising*

247 PARK AVENUE NEW YORK • WICHERSHAM 2-6461

CLIENT: THE AMERICAN TOBACCO CO	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00-7:30 PM EDST
DATE: MAY 18, 1947-PROGRAM #34		REPEAT: 8:30-9:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

*As Broadcast*

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his show without interruption in the continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny and his Cast.

ATX01 0309524

NBC

THE AMERICAN TOBACCO COMPANY

5-18-47

( )  
7:00-7:30 PM EDST

"THE JACK BENNY PROGRAM"

MAY 18, 1947

PROGRAM #34

SUNDAY

I OPENING COMMERCIAL:

SHARBUTT: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Here's what independent tobacco experts say about the fine tobacco bought year after year, by the makers of Lucky Strike ...

VOICE: Quality tobacco ... fine, ripe, smokin' leaf that makes a smooth, mild smoke.

SHARBUTT: Lucian Purdom, 35 years a tobacco auctioneer, said that.

VOICE: ... fine, mellow tobacco you can't beat for top smokin' quality. Smoked Luckies myself for 19 years.

SHARBUTT: Fred Evans, independent tobacco buyer, said that.

RUYSDAEL: Season after season, at market after market, independent tobacco experts like Mr. Purdom and Mr. Evans, can see the makers of Lucky Strike buy that fine, that light, that naturally mild tobacco.

SHARBUTT: So, for your own real, deep-down smoking enjoyment, remember ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309525

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

KENNY: BROADCASTING FROM NEW YORK CITY..THE LUCKY STRIKE PROGRAM,  
STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS,  
ROCHESTER, DENNIS DAY, AND ~~WENDELL~~ <sup>Fred Allen</sup> FOR DON WILSON..  
"YOURS TRULY" KENNY DELMAR.

(APPLAUSE)

(MUSIC: UP AND DOWN)

KENNY: LADIES AND GENTLEMEN, IT HAS OFTEN BEEN SAID THAT IT  
TAKES BRAINS TO MAKE MONEY. I DON'T WANT TO START AN  
ARGUMENT, BUT HERE'S THE STAR OF OUR SHOW..JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you..Hello again, this is Jack Benny  
talking..and Kenny Delmar, you can save those introductions  
for Fred Allen. You know you don't have to..Kenny..  
Kenny, I'm talking to you..look at me.

KENNY: I'm sorry, Jack, but when I hear the name Fred Allen, I  
instinctively bow my head.

JACK: Well, Kenny, if you bow your head low enough, you might  
see his Hooper...Imagine making people bow to him.

KENNY: Well, Jack, the last time you were in New York and you  
met Fred Allen, you bowed.

JACK: Kenny, I wasn't bowing..I just couldn't look at that  
face...What a homely guy.

KENNY: Oh, now, wait a minute, Jack, Fred isn't so homely.

JACK: He isn't, eh? Allen's face has got so many wrinkles,  
when he gets a shave the barber has to use a book-mark...  
The only time Allen's face isn't out of place is during  
the baseball season.

ATX01 0309526

KENNY: Baseball season?

JACK: Yes..with those bags under his eyes, his nose looks like it's caught between second and third..And the rest of him should be sent to the showers..believe me.

KENNY: Well, Jack, I didn't want to mention this, but since you're talking about Allen, I think it's only fair that I tell you something.

JACK: What?

KENNY: Well, Fred said that you've got so much money that you have no more places to keep it, so any money you make from now on you're gonna have melted down and shot into your arm.

JACK: Say, that's a good idea..and it would give me all my vitamins..M, O, N, E, and Y.

MARY: Hello, Jack.

JACK: Oh, hello, Mary.

(APPLAUSE)

JACK: Mary, I haven't seen you since we got off the train. Where have you been?

MARY: I went right from the station to New Jersey to visit my mother.

JACK: Your mother, eh? Well, how is the Duck-billed Platypus of Plainfield?

MARY: Jack, please..Mama doesn't look like that.

JACK: I'm sorry, Mary, but maybe if she went to a beauty parlor, she could..How's your sister, Babe? I hope she's not running around with that guy she wrote you about..that undertaker.

ATX01 0309527

MARY: Wait a minute, Jack, he's a nice fellow and he's very sporty.....He's the only undertaker in Plainfield who has a convertible hearse.

JACK: Convertible hearse? That's a good idea..Get a little brown before they lower you down..Your sister really picks 'em.

MARY: Yeah, but Babe is thinking of giving him up because he's  
always got his mind on his work.

JACK: What do you mean?

MARY: Well, one day she went ~~out~~ with him without her make-up  
on and he drove her straight to the cemetery.

JACK: Say, I'll bet Babe was frightened.

MARY: You're not kidding..he almost finished the eulogy before  
she punched him in the nose.

JACK: Why didn't she stop him sooner?

MARY: Those were the first nice things he ever said about her.

JACK: Oh, I see..Well, is Babe still in Plainfield?

MARY: No no, she came back to New York with me..In fact,  
she's sitting in the audience right now.

JACK: Where?

MARY: Right in the third row..the girl with the marble hat.

JACK: Oh yes..Look what it says.."Babe Livinstone, Please Keep Off The Grass." ... Oh, by the way, Mary, I want you to meet Kenny Delmar. He's our announcer today.

MARY: Kenny Delmar....Why Jack, you took him right off the  
Fred Allen show..

1. How many countries are there in the world?

### (-Ketone-alkyl-ether)

ATX01 030952B

(REVISED)

JACK: No, no, Mary, not right off the Allen show.. I sprayed him first.. I'd like to see Allen's face next Wednesday when he sees my name in lights at the Roxy Theater. You know he got sick when he heard about the business we did in Chicago.

KENNY: Jack, I understand that it's the first time in the history of the Chicago Theater that it passed the hundred thousand dollar mark for any week... How much did you get out of it?

JACK: Well, I hate to brag, Kenny...You tell him, Mary.

MARY: Well, in setting the new record, Jack took in a hundred and thirteen thousand dollars for the week.

KENNY: A hundred and thirteen thousand!

MARY: Yes, but of course he had to pay Phil, Rochester, Marjorie Reynolds, and the quartet..That left him a hundred and twelve thousand..

JACK: Yes.

ATX01 0309529

-8c 4

MARY: Then he paid his income tax and that left him a dollar and sixty five cents.

JACK: Uh huh.

MARY: Which he owes me for doing his laundry.

JACK: I would have done it myself but I didn't want to open at the Roxy with red hands..So you see Kenny, it isn't all --

(KNOCK ON DOOR)

JACK: COME IN.

(DOOR OPENS)

ARTIE: Pardon the intrusion, Mr. Benny.

JACK: Hey, it's Mr. Kitzel.

(APPLAUSE)

JACK: Well, Mr. Kitzel, are you having fun here in New York?

ARTIE: HOO HOO HOO!

JACK: Well, where have you been?

ARTIE: No place.

JACK: You mean you're just staying in your hotel room?

ARTIE: Who lives in hotel rooms?..When I come to New York, I live with my aunt.

JACK: Your aunt?

ARTIE: Yes, Pansy Nussbaum.

JACK: Oh..Mrs. Nussbaum.

ARTIE: She lives in an alley and what neighbors she's got..On the one side lives a Senator who is always talking about the South...Next door lives a farmer what is always saying, "Howdy Bupkas"...and also is living there a man named Ajax Cassidy who is (LONG COUGH) not long for this world.

JACK: Well, I hope you're comfortable at Mrs. Nussbaum's.

ATX01 0309530

ARTIE: Yes, but next week Pansy's mother is coming to live with her, so I am moving to the Y.M.C.A.

JACK: The Y.M.C.A.?

ARTIE: Yonkle Mandelbaum's Chateau Amour.

JACK: Oh...Oh...Well Mr. Kitzel, I hope you're enjoying your visit here.

ARTIE: Denk you...I am...and next week, I am going to see your show when you open at the Roxy theater.

JACK: Good... You'll like my show.

ARTIE: Yes...Particularly if Phil Harris sings that song..(A LA  
HARRIS) OH WON'T YOU COME WITH ME TO ALABAMMY

## THERE WE'LL MEET MY DEAR OLD MAMMY

SHE'S FRYING EGGS AND BROILING PASTRAMI

AND THAT'S WHAT I LIKE ABOUT THE --

JACK: Pastrami? Mr. Kitzel, Mr. Kitzel, the word is hammy.

ARTIE: Look I just came in to say hello don't antagonize me.

JACK: Oh I'm sorry. ~~We~~ ~~you~~ ~~had~~ ~~been~~ ~~thinking~~ ~~that~~ ~~especially~~  
~~for~~ ~~you~~ ~~know~~ ~~you~~ ~~had~~ ~~been~~ ~~thinking~~ ~~that~~ ~~especially~~  
~~we~~ ~~had~~ ~~been~~ ~~thinking~~ ~~that~~ ~~especially~~  
~~we~~ ~~had~~ ~~been~~ ~~thinking~~ ~~that~~ ~~especially~~

## ARE YOU A REYNOLDS?

JACKSON AND NEWTON-PERRYFIELD

ADMINISTRATIVE SERVICES SECTION, STATE OF CALIFORNIA

~~—SACRIFICE NO MORE, AND RESTORING THE BETTER WILLIAMS.~~

ARTIE: Oh, Well all right, Mr. Benny..I'll come to see your show.

JACK: Denk you...I mean Thank you...(Gee, he's got me doing it)  
..Goodbye Mr. Kitzel.

ARTIE: Goodbye.

ATX01 0309531

(DOOR CLOSES)

(APPLAUSE)

JACK: Gee, he's such a sweet little guy.. I hope he has a good time here in New York..There's so many places to

(PHONE RINGS)

JACK: There's the phone.

(RECEIVER UP)

JACK: Hello.

GIRL: Mr. Benny?

JACK: Yes.

GIRL: I have a long distance call for you from Chicago.

JACK: Chicago? Who's calling?

GIRL: The Sportsmen Quartet.

JACK: Oh, my quartet..Put them on.

GIRL: Yes sir..here they are.

JACK: Hello.

QUART: (ONE NOTE)

JACK: Fellows what do you want? What's so important that you called me here in New York?

ATX01 0309532

(INTRODUCTION TO "GIVE MY REGARDS TO BROADWAY")

QUART: GIVE MY REGARDS TO BROADWAY,  
REMEMBER ME TO F. E. BOONE.  
TELL ALL THE GANG AT FORTY-SECOND STREET  
THAT WE WILL BE THERE SOON.

JACK: (YOU WILL BE THERE SOON)

QUART: AND WHEN YOU GO TO LINDY'S  
PLEASE TRY AND SAVE A SEAT FOR ME,

JACK: (FOR YOU)

QUART: SO TELL EVERYONE ON OLD BROADWAY  
TO LIGHT AN L S M F T. BELIEVE ME.  
WE WANT TO RIDE THE SUBWAY  
SO ROUND SO FIRM SO FULLY PACKED

JACK: (SO ROUND AND FIRM AND FULLY.)

QUART: WE'D LIKE TO DRIVE THROUGH CENTRAL PARK  
AND SMOKE A LUCKY IN A HACK.

JACK: (A LUCKY IN A HACK)

QUART: THEN TO COLUMBUS CIRCLE  
AND ON A SOAP BOX WE WILL BE  
SHOUTING THE PRAISES OF THAT CIGARETTE  
IT'S L S M F T.

ATX01 0309533

-10-

GIRL: Gentlemen, your three minutes are up. GIRL: Boys, your  
QUART: GIVE MY REGARDS TO L S time is up ..  
REMEMBER ME TO M F T Fellows, you'll  
TELL ALL THE FOLKS ON FLATBUSH AVENUE have to hang  
TO RIDE THE B.M.T. up now .. Boys  
BUY THEM A PACK OF LUCKYS .. Boys. Wait  
IT'S ALWAYS LUCKYS TWO TO ONE a minute. Wait  
SEE ALL THE SHOWS ON OLD BROADWAY A Minute..WAIT  
INCLUDING ANNIE GET YOUR GUN. A MINUTE...  
(RECEIVER DOWN) WAIT A MINUTE!!  
(APPLAUSE)

ATX01 0309534

(SECOND ROUTINE)

JACK: Gee, it was nice of my quartet to call me from Chicago ...  
but I wonder how they got that piano in the phone booth ...  
They must have --

PHIL: OKAY FOLKS YOU CAN WIPE OFF THAT FROWN, CAUSE HERE COMES  
HARRIS, THE TOAST OF THE TOWN.

(APPLAUSE)

JACK: Oh fine ... the toast of the town ... Rye Toast ...  
Ninety Proof rye.

MARY: Say Phil, are you having a good time here in New York?

PHIL: Wonderful, Livy, wonderful, ... What a combination ... me  
in New York ... Me, the World's Greatest Entertainer in  
The World's Greatest City.

JACK: Phil, how can you say such a thing?

PHIL: Why ... ain't New York the world's greatest city?

MARY: ...Jack, put down that knife, we've only got one more  
show.

JACK: All right ... I guess I can stand it if you can.

PHIL: Ah, New York ... It's great to be back here ... What a  
city ... What sights ... The Empire State Building ...  
Fifth Avenue ... Central Park ... and Mayor LaGuardia ...

JACK: Phil ... Phil ... I've got news for you ... LaGuardia  
isn't Mayor of New York any more ... He's out of office.

PHIL: Well, how do you like that Happy Chandler, first  
Durocher now LaGuardia.

JACK: Oh my goodness ... Mary, you take him, will you?

MARY: Okay ... Say Phil, what have you been doing in town ...  
See any shows?

PHIL: Yeah, I went to see a show last night it was all about  
Jackson.

ATX01 0309535

-23- / 2

JACK: Wait a minute Phil, a show all about me? What was the name of it?

PHIL: "Call Me Miser".

JACK: That's Mister ... Call Me Miser.

PHIL: Okay, Mister Miser.

JACK: Now cut that out ...

PHIL: Okay okay ... don't get sore ... I was only ... Hey, isn't that Kenny Delmar?

ATX01 0309536

KENNY: Hello Phil.

PHIL: Hiya Kenny, good to see you again.

JACK: Oh, you know Kenny?

PHIL: (A LA CLAGHORN) Certainly son, I met him last summer ... June, that is.

KENNY: Yes Jack, it was when Phil was a guest on Fred's program.

JACK: I didn't know that Phil was a guest on Allen's show.

KENNY: He was ... and very good, too.

JACK: Kenny ... tell me something.

KENNY: What?

JACK: .... Did he ... sing it?

KENNY: All fifty choruses.

JACK: I thought so ... How he has the nerve to ...  
(PHONE RINGS)

JACK: Excuse me.  
(RECEIVER UP)

JACK: Hello.

ROCH: HELLO MR. BENNY ... THIS IS ROCHESTER.  
(APPLAUSE)

JACK: Rochester, where have you been? I expected you to call me yesterday from Grand Central Station.

ROCH: ~~OH~~, I GOT OFF AT A HUNDRED AND TWENTY-FIFTH STREET.

JACK: A Hundred and Twenty-fifth Street? Well, you were certainly anxious to get to Harlem.

ROCH: ANXIOUS? ... I STARTED DRAGGING ONE FOOT AT ALBANY!

JACK: But Rochester, how could you get off ... the train doesn't stop at a Hundred and Twenty-fifth Street.

ATX01 0309537

ROCH: I FOUND THAT OUT SO I PULLED THE EMERGENCY CORD,

JACK: The emergency cord? Did that stop the train fast?

ROCH: DID IT? ... THE DINER CAME INTO GRAND CENTRAL STATION PIGGY BACK.

JACK: Oh stop that. Why is it every time we get to New York you rush to Harlem?

ROCH: WELL, I HAD TO GO THERE YESTERDAY, IT WAS A BIG HOLIDAY ... EVERYBODY WAS DRINKING TOASTS TO EACH OTHER, AND THROWING CONFETTI OUT THE WINDOWS, AND DANCING IN THE STREETS.

JACK: Gee, what holiday was it?

ROCH: BOSS, WE WERE HAVING SO MUCH FUN WE FORGOT TO NAME IT.

JACK: That's what I thought. Well look Rochester, we can't talk any more because I've got to do my show.

ROCH: OKAY ~~BOSS~~ ... GOODBYE.

JACK: Goodbye ... Oh say Rochester ...

ROCH: YES SIR.

JACK: I've got some work for you to do tomorrow.

ROCH: I CAN'T TOMORROW, THERE'S ANOTHER HOLIDAY COMING UP.

JACK: Never mind that now ... I want you to go over to my hotel and press my gray suit. I'm going to wear it Wednesday when I open at the Roxy.

ROCH: BUT BOSS, THAT GRAY SUIT DOESN'T GIVE ENOUGH CONTRAST WITH YOUR GOLDEN CURLY LOCKS.

JACK: Well Rochester, what can I do? I don't have any other suit.

ROCH: I KNOW, BUT YOU'VE GOT OTHER HAIR.

JACK: Not any more. Chicago was windier than I thought ... I'll see you at my hotel ... Goodbye.

ATX01 0309538

ROCH: GOODBYE ... OH SAY BOSS ... HAPPY BIRTHDAY!  
JACK: It's not my birthday.  
ROCH: IT'S TOO LATE NOW, MY FRIENDS ARE DRINKING TO IT.  
JACK: Oh, hang up ... Goodbye.

(RECEIVER DOWN)

(APPLAUSE)

ATX01 0309539

JACK: That guy drives me nuts..Well, kids..let's get on with the show, because as you know Al Jolson is gonna be our guest star.

MARY: How come he hasn't arrived yet?

JACK: Well Mary, he told me he was driving over here, and there's a lot of traffic, and maybe Al isn't a very good driver.

PHIL: HEY JACKSON...MAYBE YOU DON'T LIKE THE WAY AL JOLSON DRIVES, BUT HAVE YOU EVER SEEN THE WAY LARRY PARKS...HA HA HA HA.. OH HARRIS...YOU MAY NOT BE GUY LOMBARDO, BUT YOU'RE THE SWEETEST THING THIS SIDE OF HEAVEN.

JACK: Isn't that awful?

PHIL: That was my last line Mother, you can turn it off now.

JACK: Phil, come back here...Imagine telling your mother to turn off the radio..That's terrible.

PHIL: Don't worry Jackson, Mom knows enough to turn it back on for the Fitch Bandwagon.

JACK: Oh brother, now I've heard everything.

JOLSON: YOU AIN'T HEART NOTHIN' YET.

JACK: Well, it's Al..Al Jolson!

(APPLAUSE)

JACK: Say Al, what took you so long getting here?

JOLSON: Well, you know how it is Jack..I drove over and there's an awful lot of traffic.

JACK: Oh yes..and I remember now..You're not such a good driver.

ATX01 0309540

JOLSON: LISTEN,..MAYBE YOU DON'T LIKE THE WAY I DRIVE, BUT HAVE  
YOU EVER SEEN THE WAY LARRY PARKS?...HA HA HA HA...

JACK: NO NO, AL..TURN THE PAGE, TURN THE PAGE... Phil just did  
that joke.

JOLSON: What's the difference, you get a million new listeners  
when I come on.

JACK: I know Al, that's why it's nice having you on my show.

JOLSON: It's nice being with you, Jack.

JACK: But gee Al, you've been making so many guest star  
appearances...I can't understand why you work so hard?

JOLSON: Well Jack, weren't you ambitious when you were my age?

JACK: Your age?

JOLSON: Yeah.

JACK: How old are you?

JOLSON: Thirty eight.

JACK: Gee...we all seem to get stuck there...But Al, seriously,  
you shouldn't work so hard...Don't you realize that life  
was made to be lived and enjoyed..(SHMALTZY) One should  
live leisurely and enjoy the finer things in life. He  
shouldn't be a slave to his bank account...Remember, money  
isn't everything.

MARY: Don't applaud folks, you might wake him up.

JACK: Mary.

JOLSON: Well, hello you!

JACK: Al, this is Mary Livingstone.

MARY: Hello, Al.

JOLSON: Mary...what a beautiful name...and what a beautiful girl  
to go with it.

ATK01 0309541

MARY: (GIGGLING) Oh Al...I didn't think you were still interested in girls.

JOLSON: Listen, Honey Baby...let me tell you something...A man never gets too old to be interested in girls.

PHIL: SAY! THAT'S THE BEST NEWS I'VE HEARD TODAY.

JACK: Phil, please.

JOLSON: Wait a minute, aren't you Phil Harris?

PHIL: Yes sir, that's me.

JOLSON: How do you like that, he admits it yet!

JACK: Nothing bothers him..Now Mary, Phil, please sit down... You know Al, it's hard to think of any two fellows in show business who have as much in common as we two.

JOLSON: You're right Jack, and that goes for radio, vaudeville, Broadway shows and movies.

JACK: Yeah, take movies for instance..we both worked for Warner Brothers...You made "Sonny Boy", which was nearly their first talkie.

JOLSON: And you made "The Horn Blows At Midnight" which was nearly their last.

JACK: Huh?

JOLSON: I mean it was one of their more recent ones.

JACK: Oh. Oh. Oh...It's amazing how our careers are so closely associated...Few people realize that you were the very first man to encourage me and help me up the ladder of success..I remember it clearly...It was in 1922...I wasn't working, and you were a big time star..and you met me, and slapped me on the back and said, "Son, don't worry, you'll make good," and then you gave me a dollar to get a meal.

ATX01 0309542

JOLSON: That was twenty-five years ago, how about giving it back.

JACK: Al, I didn't return that dollar because I thought it was a good luck omen, and I decided to pass it on to some other poor struggling actor who might need encouragement.

JOLSON: Well, I'm glad you didn't keep the dollar ... Who'd you give it to?

JACK: Well, first I had my eye on a nice young kid named Eddie Cantor. He was very talented.

JOLSON: Look, I just came here to sing, don't antagonize me.

JACK: Oh.

JOLSON: So you gave the dollar to Eddie Cantor?

JACK: Well ... You see at that time Cantor was engaged to marry a girl named Ida ... but by the time I decided to give him the dollar --

JOLSON: He had a wife and five kids.

JACK: Only three ...

JOLSON: All right, Jack, who did you finally give the dollar to?

JACK: Well, you've heard of Bing Crosby, haven't you?

JOLSON: ~~He~~ ~~was~~ him? We've gone around together on the same turntables.

JACK: Oh yes yes.

JOLSON: Anyway what happened with Crosby?

JACK: Well, I noticed he looked hungry, so I walked up to him, slapped him on the back, and said, "Kid, how about a dollar?" and he gave ~~me~~ <sup>me</sup> ... Anyway, Al, I didn't know where to turn next.

ATX01 0309543

JOLSON: But Jack, there were other struggling youngsters who could've used that lucky dollar ... fellows like Danny Kaye, Bob Hope, Ronald Colman, Hugo Carmichael ... Jimmy Durante, Darryl Zanuck, Clark Gable, and Menashe Skulnick.

JACK: Menashe Skulnick?

JOLSON: Yes, he's the star of "Finkelstein's Rainbow".

JACK: Oh ... oh ... well anyway ... All those actors seemed to struggle to the top without my help ... And so, against my finer instincts, I kept your lucky dollar ... and now it will always be with me.

JOLSON: I know, you had it melted down and shot into your arm.

JACK: Yes ... Well Al ... it's getting on towards the end of the program, and I was wondering ... Well ... perhaps you'd like to sing a song.

JOLSON: Permittee? .. (TO AUDIENCE) You know folks, this kid doesn't listen to the radio much.

JACK: Oh..then you would like to sing.

JOLSON: Certainly..that's why I brought my music over...Here, look at it.

JACK: Well..this is a swell song....Come on Al, let's hear it.

JOLSON: Okay, but who'll accompany me?

JACK: Phil Harris's orchestra.

JOLSON: ...Give me~~my~~ my music back.

JACK: What?

PHIL: Wait a minute, Jolie, I heard that remark, and I don't like anyone casting Aspirins at my band.

JACK: That's aspersions.

JOLSON: For his band it's aspirins, I've heard them.

PHIL: Oh yeah ... What's wrong with my band?

JOLSON: (A LA KITZEL) What's wrong? HOO HOO HOO!

ATK01 0309544

PHIL: Come on, come on, what's wrong with my band?

JACK: Oh Phil, don't be so sensitive ...

PHIL: (CRYING LIKE A HURT CHILD) WELL, I DON'T CARE ...  
EVERYBODY WHO COMES ON THIS PROGRAM HAS TO INSULT MY BAND  
AND I WON'T STAND FOR IT ANYMORE ... I WON'T ... I WON'T  
... I WON'T

JACK: Gee, Al, you've hurt Phil's feelings ... Say something  
nice to him.

JOLSON: ... Bourbon.

PHIL: Thanks Pal, thanks.

JACK: Phil, stop kissing him! ... Come on Al, everybody's waiting  
to hear you sing.

JOLSON: Okay, Jackson ... Stand back...

(JOLSON'S SONG.... "APRIL SHOWERS")

(APPLAUSE)

ATX01 0309545

-24- 22  
JACK: Al, that was wonderful ... Let's throw the script away  
and have another song.

JOLSON: Okay, what do you want?

JACK: "You Made Me Love You."

JOLSON: I always did ... Hit ti boys ...

(JOLSON'S SONG ... "YOU MADE ME LOVE YOU")

(APPLAUSE AND PLAY OFF)

ATX01 0309546

-85-

**WORMAN:** Ladies and gentlemen ... I just want to say a few words in behalf of the U.S. Coast Guard which is again accepting men between the ages of seventeen and twenty-five or veterans up to thirty-five. Many opportunities are available in the technical fields of electronics and aviation, so if any of you men are interested, call your nearest Coast Guard Recruiting officer. He's listed in the directory under U.S. Government, Treasury Department ... Thank you ...

(APPLAUSE)

**WORMAN:** ~~Jack will be back in just a minute, but~~ ~~but~~ ~~but~~ ~~but~~  
~~People say~~

---

ATX01 0309547

CLOSING COMMERCIAL:

DELMAR: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and in a cigarette it's the tobacco that counts.

SHARBUTT: Mr. James Walker, of Durham, North Carolina, has been an independent tobacco buyer for 27 years. A veteran of thousands of tobacco auctions, he said:

VOICE: Season after season, I've seen the makers of Lucky Strike buy fine, ripe, fragrant tobacco. So, it's only common sense for me to pick Luckies ... smoked 'em for 17 years.

RUYSDAEL: Friends, independent tobacco experts like Mr. Walker speak from experience for they can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco, real Lucky Strike tobacco.

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. No doubt about it ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and fine tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309548

~~25~~ 25  
(TAG)

JACK: Ladies and gentlemen, I want to thank Al Jolson for appearing on my program tonight. Al, you were just great and thanks very much.

JOLSON: Thanks, Jack ... How about my check?

JACK: Look, you just came over to sing, don't antagonize me ...  
Ladies and gentlemen, on Wednesday we'll be opening at the Roxy theater here in New York and next Sunday will be our last broadcast of the season, when Dennis Day will be back with us and our guest star will be America's greatest pause for station identification ... Fred Allen ... Say Jolie, will you excuse me a minute? I promised I'd drop in next door on the Phil Harris program. They might need me over there.

JOLSON: Jack, they need you like a moose needs a hat rack.

JACK: Hey, you heard that on my program.

JOLSON: No, some fellow named Norman Krasna told it to me.

JACK: Oh yes yes .. he loves it ... Goodnight folks.

LF - MF 5/17 PM

ATX01 0309549

# FOOTE, CONE & BELDING

*Advertising*

242 PARK AVENUE NEW YORK 7-0006

CLIENT: THE AMERICAN TOBACCO CO.	REVISION:	NETWORK: NBC
PRODUCT: LUCKY STRIKE	APPROVAL: FINAL	B'CAST: 7:00-7:30 PM EDST
DATE: MAY 25, 1947-PROGRAM #35		REPEAT: 8:30-9:00 PM PST (By Transcription)

## "THE JACK BENNY PROGRAM"

### ROUTINE

*As Broadcast*

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes a salesman -- LS - MFT  
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his show without interruption in the continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny and his Cast.

ATX01 0309550

NBC

THE AMERICAN TOBACCO COMPANY

5-25-47

"THE JACK BENNY PROGRAM"

PROGRAM #35

( ) ( )  
7:00 - 7:30 PM EDST

MAY 25, 1947

SUNDAY

I OPENING COMMERCIAL:

SHARBUTT: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Just listen to the words of tobacco warehouseman  
George Webster ...

VOICE: At market after market, I've seen the makers of Lucky  
Strike buy fine tobacco that makes one grand smoke.

RUYSDAEL: William Currin, tobacco auctioneer, said:

VOICE: For years and years, I've seen the makers of Lucky  
Strike buy tobacco that's just chock-full of smoking  
enjoyment. Smoked Luckies myself for 23 years.

RUYSDAEL: Friends, independent tobacco experts can see the makers  
of Lucky Strike consistently select and buy that fine,  
that light, that naturally mild tobacco.

SHARBUTT: Yes, Lucky Strike means fine tobacco and fine tobacco  
means real, deep-down smoking enjoyment for you -  
remember ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike --  
so round, so firm, so fully packed, so free and easy  
on the draw.

ATX01 0309551

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL...MUSIC\_UP AND DOWN)

ROCH: THE LUCKY STRIKE PROGRAM...STARRING JACK BENNY...WITH MARY LIVINGSTONE...PHIL HARRIS..DENNIS DAY..THE SPORTSMEN QUARTET..AND "YOURS TRULY"...ROCHESTER VAN JONES.

(MUSIC AND APPLAUSE)

ROCH: LADIES AND GENTLEMEN..IT ISN'T USUALLY MY PLACE TO INTRODUCE THE STAR OF OUR SHOW...BUT TODAY IT'S WORTH FIVE DOLLARS TO ME, SO HERE HE IS...JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you...hello again, this is Jack Benny talking, and folks....Rochester, you can go now.

ROCH: BUT BOSS...DON'T YOU WANT ME TO STAY HERE AND DO SOME JOKES LIKE DON WILSON?

JACK: No, no, Rochester..you're not fat enough.

ROCH: WELL FIVE DOLLARS AN INTRODUCTION AIN'T GONNA MAKE ME NO SIDNEY GREENSTREET!

JACK: Rochester...are you dissatisfied with our financial agreement?

ROCH: ....WELLLLLL...

JACK: Look..if you're unhappy, you know my policy...anybody that works for me can talk to me about anything at any time!

ROCH: I KNOW..BUT AS SOON AS ANYBODY MENTIONS MONEY, YOU TURN DOWN THE VOLUME ON YOUR HEARING AID.

JACK: What?

ROCH: THE LAST TIME I ASKED FOR A RAISE, YOU FADED ME FOR TWENTY-FIVE SECONDS.

ATX01 0309552

JACK: I didn't fade you...it was done by my vice president in charge of finances...And anyway, this is the last time I'm going to use you as an announcer. Your voice is too hoarse and rough.

ROCH: IT AIN'T MY FAULT, BOSS.. MY VOICE WAS NICE AND SMOOTH TILL I HAD MY APPENDIX TAKEN OUT.

JACK: Appendix? What's your appendix got to do with your voice?

ROCH: LONG VOCAL CORDS.

JACK: Well, I guess I've gotten as much out of that five dollars as I can...Oh, hello Mary..

MARY: Hello Jack.

(APPLAUSE)

MARY: Well Jack, here it is..the last program of the season.

JACK: That's right, Mary, and boy, am I glad, too..I need a vacation.

MARY: Oh Jack, you haven't been working so hard. You don't need a vacation.

JACK: I do too..but anyway Mary, since this is the last show, how about giving me a big kiss?

MARY: Okay.

(JACK KISSES MARY)

JACK: There...how was that?

MARY: You're right Jack, you need a vacation.

JACK: Wait a minute, sister...you may not think I'm good, but in my act at the Roxy, I do a kissing scene with Marjorie Reynolds, and she loves it...especially when I put my arms around her.

ATX01 0309553

MARY: Yes, I know...Marjorie told me about that and she wants me to ask you something.

JACK: What?

MARY: (GIGGLING) Well, Marjorie wants to know if (LAUGHS AND LAUGHS)

JACK: What, Mary?

MARY: (GIGGLING) Marjorie wants to know if (LAUGHS).

JACK: Marjorie wants to know what?

MARY: (LAUGHING) SHE WANTS TO KNOW IF YOU USED TO WRESTLE ALLIGATORS FOR A LIVING.

JACK: Oh stop...Anyway, Mary, I'll miss you this summer, but I'll be looking forward to next fall when we'll all be together again.

MARY: Oh, do you want me back on your program next season, Jack?

JACK: I certainly do.

MARY: Well then I'd like to talk to you about an increase in salary.

JACK: Go right ahead.

MARY: Okay...(LOUD) ONE TWO THREE FOUR, TESTING...ONE TWO THREE FOUR --

JACK: NOW CUT THAT OUT....You know sometimes you carry a thing too far and --

PHIL: H'YA JACKSON, HELLO LIVY.. I'M LOOKING AT THE WORLD THROUGH ROSE COLORED ~~GLASSES~~.

JACK: Oh hello Phil.

(APPLAUSE)

JACK: Phil, what're you so happy about?

ATX01 0309554

PHIL: Why shouldn't I be happy? Last Sunday I made radio history. I was on three shows.

JACK: Three shows?

PHIL: Yeah Jackson...I was on your show...I was on my own show... and I was on Fred Allen's show...the only one who missed me was Edgar Bergen.

JACK: Bergen doesn't need you..he's got Mortimer Snerd...and compared to you, Mortimer Snerd is a Doctor of Philosophy.

PHIL: Well, I'm glad you told me, Jackson..if I ever catch Philosophy, I'll give him a buzz.

JACK: Yes, do that..

MARY: But Phil..doing three shows a day must be an awful strain ..and after all, what's more important..money or your health?

PHIL: Money or your health...Well.....what do you think, Jackson?

JACK: She's asking you.....Anyway Phil, why do you have to go around trying to make more money?

PHIL: Because you don't pay us enough.

JACK: What?

PHIL: Sure..that's why Dennis Day had to get another show.. That's why I had to get another show..that's why Don Wilson has four shows..

JACK: Well, what about Mary, she's only got one show.

PHIL: Yeah and look how thin she is.

JACK: Don't blame me for a tight girdle.

MARY: Now wait a minute, Jack, what I wear has nothing to do with --

ATX01 0309555

DENNIS: Hello Miss Livingstone.

MARY: Well, hello Dennis.

(APPLAUSE)

DENNIS: Gee, it's good to see you all again...How are you feeling, Mr. Benny?

JACK: Well, I --

DENNIS: How are you doing at the Roxy Theater?

JACK: Business is--

DENNIS: Did you have a nice trip from Chicago?

JACK: It was--

DENNIS: Did you really break the box office record there?

JACK: Well, I--

DENNIS: Gee, it's our last show and he won't even talk to me.

JACK: Dennis, I will talk to you if you'll only give me a chance...Now what have you been doing since you've been in New York?

DENNIS: How are you, Miss Livingstone?

JACK: Dennis .. I asked you something... What have you been doing in New York?

DENNIS: I went to see some shows and visited relatives.

JACK: Oh, what shows did you see.

DENNIS: I couldn't get in.

JACK: Well, how were your relatives?

DENNIS: I don't know .. they were at the shows.

JACK: What are you talking about?

MARY: Say Dennis, I didn't know you had relatives in New York.

ATX01 0309556

Y- DENNIS: I don't...They live in Newark, New Jersey...So last night I rented a car and drove under the Hudson River, and it was awfully damp....Gee, did I get wet.

JACK: Wet? Was there a leak in the tunnel?

DENNIS: ...OHHHH..TUNNEL!

JACK: That does it...Come on Dennis, let's have your song.

DENNIS: Okay. ~~XXXXXXXXXXXXXX~~

~~(XXXXXXXXXXXXXX)~~

~~XXXXXX~~ ~~XXXXXXXXXXXXXX~~

~~(XXXXXXXXXXXXXX)~~

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(APPLAUSE)

(DENNIS'S SONG)

(APPLAUSE)

ATX01 0309557

JACK: That was "I Can't Get Up The Nervo To Kiss You" sung by Dennis Day, and very good, Dennis.

DENNIS: Thanks..Say Mr. Benny, I meant to ask you..How's Mr. Allen?

JACK: Who?

DENNIS: Fred Allen.

PHIL: Well kid, it was nice seein' you again.

JACK: No no, Phil..in fact I'm glad he brought it up..Dennis, I'm happy to tell you that Fred Allen has the same old program, the same old jokes, the same old --

MARY: Wait a minute, Jack..that's not fair...I've heard all of Fred's programs and they've been very funny.

JACK: Mary, I wouldn't mind if his jokes just laid there, but they crawl out of the radio and stain your rugs...some program.

PHIL: That just shows what you know, Jackson..I think the funniest thing in radio is Allen's Alley.

JACK: Oh you do, eh?

MARY: I think so, too.

JACK: Oh you do, eh?

DENNIS: I think Mr. Benny is much funnier than Mr. Allen.

JACK: I think so too.

DENNIS: Oh you do, eh?

JACK: Yes I do...and what's so great about Allen's Alley?.. Anybody with half an ounce of talent can do that.

MARY: Oh yeah? I'd like to see you do it.

JACK: Well, I'll just show you, sister..Phil, get your band ready while I put this clothespin on my nose so I'll sound like Fred Allen..Now I'll go down to the Alley, and you kids will play the parts of the people that live there..Okay, Phil..Music!

ATX01 0309558

(TRANSITION MUSIC)

JACK: (CLOTHESPIN ON NOSE) And so, Kenny Delmar, I won't say it's been raining here in New York, but last night --

MARY: (PORTLAND) OH MISTER ALLEN...MISTER ALLEN.

JACK: Well well, if it isn't Cleveland...Gee whiz.

(APPLAUSE)

JACK: Cleveland, Kenny and I were just discussing the rains we've been having here in New York.

MARY: Well, Mama says that all the rain here in New York was caused by Al Jolson.

JACK: Al Jolson?

MARY: Yes, he was singing "April Showers" and had two clouds left over...And mama also said--

JACK: I don't know..you write this stuff on Thursday..it's raining ....and then on Sunday the sun shines and you're dead... What else is new with your mother, Cleveland?

MARY: Well mama says that from now on she's going to stop wearing slacks.

JACK: Stop wearing slacks, why?

MARY: A policeman gave her a ticket for pulling a trailer without a license.

JACK: Ho ho ho ho..Well, so much for your mother and her home-grown bustle..we've got to get down to Benny's Boulevard.

MARY: What is your question for tonight?

JACK: Our question is..Is Fred Allen or Jack Benny the better comedian?

MARY: Shall we leave?

JACK: As one of my eyes said to the other.."Let's pack our bags and go"...

ATX01 0309559

(ALLEN'S ALLEY MUSIC)

JACK: Well..it's nice to be back in Allen's Alley, Cleveland, and I see Senator Harris is home..there's a ten gallon hat and a five gallon jug on the porch..let's knock on the bunghole and see what he's got to say.

(SOUND: LOUD KNOCKING..DOOR OPENS)

PHIL: SOMEBODY..I SAY, SOMEBODY KNOCKED.

JACK: Yes, I--

PHIL: HARRIS IS THE NAME..SENATOR HARRIS, THAT IS..I'M FROM THE WEST.

JACK: From the west, eh?

PHIL: WHEN I'M EAST OF THE MISSISSIPPI RIVER, I'M IN ENEMY TERRITORY.

JACK: Look, Senator, I--

PHIL: I HATE THE EAST..MY FAVORITE ACTRESS IS MAE WEST!

JACK: Look--

PHIL: NO MAN LIVIN' CAN MAKE ME GO SEE EAST LYNNE.

JACK: All I --

PHIL: I NEVER GO OUT OF THE HOUSE ON EASTER SUNDAY.

JACK: Senator--

PHIL: WHEN I BAKE BREAD I WON'T USE EAST.

JACK: That's yeast.

PHIL: I THOUGHT THAT'D GET A RISE OUT OF YA!

JACK: Senator, if you'll just..

PHIL: SPEAK UP SON..WHAT HAVE YOU GOT ON YOUR MIND..THIS IS A FREE COUNTRY.

JACK: Well I'm trying--

PHIL: NEVER SAW ANYONE LIKE YOU, SON..YOUR MOUTH'S WIDE OPEN BUT YOUR TONGUE'S JUST LAYING THERE.

ATX01 0309560

JACK: .....You're tired, eh...Well, Senator, the question tonight is..who is the better comedian..Fred Allen or Jack Benny.

PHIL: I BROUGHT..I SAY I BROUGHT IT UP IN THE SENATE..(Now watch this one, son, it's tricky)...I BROUGHT IT UP IN THE SENATE AND IT MADE SENATOR TYDINGS GLAD....HA HA HA...GLAD TIDINGS ...THAT'S A PUN, SON!

JACK: I heard it.

PHIL: THAT'S AN ANECDOTE, YOU NANNY GOAT.

~~JACK:~~ Now what do you do?...

~~PHIL:~~ ~~Now what do you do?~~...

~~JACK:~~ ~~Now what do you do?~~...

~~PHIL:~~ ~~Now what do you do?~~...

JACK: Look Senator..just tell me which comedian you like best, Allen or Benny.

PHIL: Where's Allen from?

JACK: Boston.

PHIL: How about Benny?

JACK: He's from Waukegan.

PHIL: Waukegan's west of Boston, isn't it?

JACK: Yes.

PHIL: BENNY'S THE ONE...SO LONG, SON.

JACK: So long.

~~PHIL:~~ ~~SO LONG.~~...

~~PHIL:~~ ~~SO LONG.~~...

~~PHIL:~~ ~~SO LONG.~~...

~~PHIL:~~ ~~SO LONG.~~...

ATX01 0309561

JACK: WHERE'S THAT SOUND EFFECTS MAN?

(SOUND: DOOR SLAM)

JACK: ALWAYS LATE..LATE, THAT IS.

(APPLAUSE)

JACK: Well, I suppose the Senator has gone back to his newspaper..  
He spends all night reading Westbrook Pegler..I wonder if  
Titus Day is at home..he's always so moody.

(SOUND: KNOCK ON DOOR...DOOR OPENS)

DENNIS: Howdy, bub.

JACK: Ho ho ho ho..Well, Mr. Day..I see you're at home.

DENNIS: Yep..day in and day out, Day's in.

JACK: Yes yes..But say, your eyes look all red.

DENNIS: Been cryin', bub..readin' a sad book.

JACK: What's the title of it?

DENNIS: Forever Amber.

JACK: But Titus..Forever Amber isn't a sad book.

DENNIS: Tis when you're my age, bub.

JACK: Oh I see. Well, I have a very important question to ask you  
tonight..Who do you think is the better comedian..Fred Allen  
or Jack Benny?

DENNIS: Well, I never hear 'em myself..When they come on, I put my  
radio out in the henhouse.

JACK: In the henhouse?..Why?

DENNIS: Steps up production..Every time Allen and Benny lay an egg,  
my hens try to match it.

JACK: And that really increases your egg production?

DENNIS: Did up to last Sunday.

JACK: What happened last Sunday?

ATX01 0309562

DENNIS: All my hens killed themselves straining!....So long, bub.

(SOUND: DOOR SLAMS)

(APPLAUSE)

JACK: Well, I guess Mr. Day has his troubles just like city folks  
...Let's try this next house.

(SOUND: KNOCK ON DOOR...DOOR OPENS)

ARTIE: Howdy doo dee.

JACK: Well, Mr. Nussbaum.

ARTIE: You were expecting maybe Meyer O'Dwyer?

JACK: No no...Well Mr. Nussbaum, do you listen to the radio?

ARTIE: HOO HOO HOO ~~me~~.

JACK: Well Mr. Nussbaum, I'm trying to find out who you think  
is the better comedian..Fred Allen or Jack Benny.

ARTIE: In my house that is making arguments..mine wife, Pansy,  
is liking Fred Allen --

JACK: And you?

ARTIE: I am liking Duffy's Temple.

JACK: I see.

ARTIE: When Duffy is broadcasting, Pansy is leaving the room.

JACK: Uh huh.

ARTIE: When Fred Allen is broadcasting, I am leaving the room.

JACK: What happens when Jack Benny is broadcasting?

ARTIE: The radio is leaving the room...Denk you.

(SOUND: DOOR SLAM)

(APPLAUSE)

JACK: Hmm..what a cute guy..Let's see if Dennis Cassidy is home.

(SOUND: KNOCK ON DOOR...DOOR OPENS)

JACK & DENNIS: (JABBER)

DENNIS: Oh, how do you do.

JACK: Well well, Dennis Cassidy..How do you feel today?

DENNIS: Terrible, terrible, terrible...~~The other day~~ ~~the other day~~ I went out to  
Brooklyn, sat meself down at Ebbet's Field, and started  
cheering for the Giants.

ATX01 0309563

JACK: Cheering for the Giants in Brooklyn? What happened?

DENNIS: (LONG COUGH) I'm not long for this world.

JACK: Well, Mr. Cassidy, I just dropped in to ask you a question. Who do you think is the better comedian, Fred Allen or Jack Benny?

DENNIS: I wouldn't be knowing. The only program I listen to is A Day in the Life of an Irish Lad on Wednesday night.

JACK: You mean you like Dennis Day?

DENNIS: As my next door neighbor would say ... HOO HOO HOO!

JACK: I know what you mean ... But my question is, who's the better comedian..Fred Allen or Jack Benny?

DENNIS: Without a moment's hesitation, I pick Jack Benny because to me he's the greatest comedian in the world.

JACK: Well..and why did you pick Jack Benny?

DENNIS: (STRAIGHT) Because this is our last program of the season and I want to be back next year.

JACK: What?

DENNIS: (CASSIDY) Goodby to yez, and may your cows never run dry.

(SOUND: DOOR SLAM)

JACK: Hmm..I wish that kid wouldn't be so clever on a night my sponsor's listening in...Well well, look Cleveland..here's a new house built at the end of the Alley..I wonder who lives there..

(SOUND: KNOCK ON DOOR..DOOR OPENS)

ATX01 0309564

ATX01 0309565

ALLEN: To louse up your program.

JACK: Fred, don't be greedy..You're lousing up your own program, isn't that enough?

ALLEN: Wait a minute, Jack..let's not get mad..After all, it's your last program of the season. You're going off the air.

JACK: Yes, I guess you're right..I go off the air every year at this time..My sponsor thinks I should have a vacation.

ALLEN: That isn't the reason, Jack..Your sponsor knows that your material ~~just~~ won't keep in the summer.

JACK: What?

ALLEN: You and oysters go out of season at the same time.

JACK: Oh yeah..well I remember a broadcast you did that was so bad it carroded the Sixth Avenue El..Not only that --

ALLEN: Wait a minute, wait a minute, Benny. I have a surprise for you..I have some friends of yours visiting me..here in the alley.

JACK: Some friends of mine?

ALLEN: Yes..HEY FELLOWS, COME OUT HERE..

JACK: Boys, what are you doing here?

QUART: (ONE NOTE)

(APPLAUSE)

ATX01 0309566

JACK: Well, I'm glad you're here because I'm conducting a poll to find out who's the better comedian..Fred Allen or Jack Benny.

ALLEN: Yes..So speak up, boys..who gets your vote?

(INTRODUCTION TO "THE GIRL THAT I MARRY")

QUART: THE MAN THAT WE VOTE FOR IS F. E. BOONE.

HE SELLS CIGARETTES MORNING, NIGHT AND NOON.

ABOUT HIM WE ARE WILD,

HE IS FINE AND HE'S LIGHT AND HE'S NATURALLY MILD.

THE MAN THAT HE WORKS WITH IS SPEEDY RIGGS

FROM GOLDEN TOBACCO HE MAKES BENNY'S WIGS.

WHILE THEY'RE PLANTIN', THEY'LL BE CHANTIN'

YOU CAN HEAR THEM FROM MOBILE TO SCRANTON.

SO YES, YES INDEEDY, OUR VOTE GOES TO SPEEDY AND BOONE.

ALLEN: Say, that's very good.

JACK: It certainly is.

QUART: OH L S S S S S, L S S S S S

M F F F F F T.

OH M F F F F F, M F F F F F

L S S S M F T.

ALLEN: Wait a minute fellows..

OH L S M F T

that's not what we

YES IT'S L S S S S S, M F F F F F

want. Boys.....Boys

L S S S M F T.

...Please...Boys, wait

OH L S S S S S, L S S S S S

a minute....Wait a

M F F F F F T.

minute.....WAIT A

OH M F F F F F, M F F F F F

MINUTE.....WAIT

L S S S M F T.

A MINUTE!!!!

ATX01 0309567

(APPLAUSE)

JACK: Come on Cleveland, we've been here in Allen's Alley long enough..Let's get out of here.

(APPLAUSE AND MUSIC)

ATX01 0309568

(THIRD ROUTINE)

JACK: Ladies and gentlemen, since this is our last program of the season, I'd like to present a young comedian who's going to take my place this summer. I first met this young man two and a half years ago in the South Pacific. He was in uniform entertaining his fellow G.I.'s and I thought he was great...The next time I saw him was after the war..We had lunch together and I knew he had a sense of humor because when I paid the check, he laughed as I put my hand into his pocket...and here he is..Jack Paar.

(APPLAUSE)

PAAR: Thank you..thank you very much, Jack.

JACK: You're welcome..and Jack, I want you to know that after we had lunch that day, I realized that you had a certain talent that wasn't to be ignored, so I went to my sponsor and asked him to give you the summer job.

PAAR: Well Jack, I felt the same way about you.

JACK: You did?

PAAR: Yes. I too noticed that you had a certain talent, so I went to my tailor and had him sew up my pockets.

JACK: Well, that's quick thinking, Jack..But look, this isn't television..If we keep calling each other Jack, people will get confused.. So I'll call you Jack..and you can call me--

ALLEN: I'd give a million dollars if we weren't on the air.

JACK: Fred!..Don't listen, to him, Jack..Just call me Mr. Benny.

PAAR: Okay Mr. Benny..But isn't that Fred Allen?

JACK: Yes.

ATX01 0309569

PAAR: Gee, I listen to his program every Sunday.

JACK: Well, don't apologize..that happens to a lot of people.. They listen to me and forget to turn the radio off after I'm through.

ALLEN: How can they, they're asleep.

JACK: They are not...

ALLEN: Now, there's a clever answer for you.. "They are not.."  
That's what happens when you catch Mr. Benny with his writers down.

PAAR: Mr. Allen, did you say writers?

ALLEN: Certainly.

PAAR: You mean that when Mr. Benny is on the radio, he doesn't just make that stuff up?

ALLEN: Make that stuff up? Listen son..last year for two weeks Benny slept in the lobby of the Sherry Netherland ~~because~~ he couldn't ad lib "I'd like a room please."

JACK: What are you talking about? I ad libbed that once and it cost me twelve dollars a day...So go be clever... Now look Paar, do you have any plans about what you're going to do starting next week when you take over my show?

PAAR: Well, I don't know too much..but I just made sure that I have a very funny script and I'm going to get a lot of laughs.

ALLEN: Laughs? What kind of laughs?

PAAR: Big laughs.

JACK: Big laughs?...Fred..

ATX01 0309570

ALLEN: Huh?

JACK: Come here a minute..

JACK & FRED: (WHISPER)

ALLEN: I think you're right, Jack.

JACK: Look kid, have you ever tried any dramatic stuff?

PAAR: Dramatic? Gee, I don't know..I haven't even thought about doing anything serious..What I had in mind was to come out with a fast opening and say, "How do you do Ladies and Gentlemen, this is ..Jack Paar..A funny thing happened to me on the way to the studio today..I crossed the street against the light and stepped right in front of a taxicab.

JACK: Wait a minute..weren't you afraid the cab would hit you?

PAAR: Of course not..everybody knows a cab is yellow...HA HA HA ~~HA~~...OH PARR..YOU MAY NOT HAVE A METER ON YOU, BUT YOU'RE SURE TICKING TONIGHT.

JACK: Oh no no Paar, no..Those are the kind of jokes Phil Harris uses..that won't get you anywhere.

PAAR: Then how come he's got two shows?

JACK: Because he doesn't want to be thin like Mary...It's no use Fred, instead of fooling around here, let's really try and help Jack Parr get started on his new career.

ALLEN: I guess you're right, Benny..And I don't mind helping a new comedian..after all, I can't live . forever.

JACK: What about me?

ALLEN: You already have.

JACK: Fred, if you're going to give the kid advice, give it to him.

ATX01 0309571

ALLEN: Very well.. Now first of all, son..radio is a very good business and you're getting into it at the right time, because now days if you're doing well in radio, you'll go to television..If you're slipping, you'll go to the Roxy.

JACK: Yes, for two weeks...

ALLEN: And kid, the next bit of advice I want to give you is the most important of all...One of the worst things that can happen to a radio comedian is to have his program faded off the air.

PAAR: But Mr. Allen, you were cut off the air a few weeks ago, weren't you?

ALLEN: Me cut off the air?

PAAR: Yes, for twenty-five seconds.

ALLEN: Oh that..No no, people misunderstood...You see, I've been in radio for fifteen years and to show their appreciation NBC gave me those twenty-five seconds as a vacation..with pay, of course...I had a wonderful time.. I hiked to the water-cooler, built a campfire in a Dixie Cup, and roasted an old script...Gad, what a tan I had when I got back!

PAAR: ~~See~~, that isn't what Mr. Benny told me.

ALLEN: And what did Benny tell you?

PAAR: Well, he said NBC has a man sitting at Master Controls.. His job is to see that the right program goes on at the right time..And when you got a laugh, the control man was so startled, he thought he had the wrong program and pulled the switch.

ATX01 0309572

JACK: That's exactly what happened.

PAAR: Well, I've got to run along now, fellows..Thanks very much for your advice...And I'll try me best to forget it.

JACK: Yes, do that..and before you leave, Jack Paar, I want to wish you a lot of luck on your summer show and I hope that you'll be a great success.

PAAR: Thanks a lot.

JACK: And Jack, if at any time you feel that you need some more help and you can't get me at home, you can buy an album of my records which are now on sale at your local music store.

ALLEN: You'll also find them at the bagel slot at the Automat.

JACK: Yes..so long, Jack.

PAAR: So long.

(APPLAUSE) (SOUND: DOOR SLAM)

JACK: Say Fred, I think this kid, Jack Paar, is going to be all right...But gee..I wonder if..

FRED: Jack, stop worrying..how can he hurt us on the radio?

JACK: What do you mean?

FRED: Well, what's he gonna make jokes about?..He's young..he's got his own hair..he doesn't wear bifocals..

JACK: That's right..and he hasn't got wrinkles on his face..or bags under his eyes..and he doesn't talk through his nose..

FRED: Or play the violin.

JACK: Yeah..we haven't got a thing to worry about..Come on Fred, I'll take you over to the water-cooler and buy you a drink.

(APPLAUSE AND PLAYOFF)

ATX01 0309573

JACK: Ladies and gentlemen, tonight marks the close of Naval Reserve Week. Being an old Navy man myself, I am naturally sympathetic to this great organization. It offers so much to so many, in helping to maintain America's leadership and responsibility in a world now at peace. A strong Naval Reserve is essential and if any of you men are interested in joining, consult your nearest Naval Reserve Headquarters. Thank you.

(APPLAUSE)

ALLEN: I hate to say this, but Jack will be back in just a minute. In the meantime, here is Basil Ruysdael.

ATX01 0309574

## V Closing Commercial

RUYSDAEL: As you listen to the historic chant of the tobacco auctioneer, remember - LS - MFT.

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco -- and fine tobacco is what counts in a cigarette.

SHARBUTT: Fifty million pounds of tobacco bought and sold! That's the 21 year record of Harry R. King, independent tobacco buyer of Durham, North Carolina. He said:

VOICE: At auction after auction, I've seen the makers of Lucky Strike buy real fine tobacco ... tobacco that smokes up smooth and mild. For a real smoke, I pick Luckies. Smoked 'em for 18 years.

RUYSDAEL: Independent tobacco experts like Mr. King can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine! Light! Naturally mild tobacco! Real Lucky Strike tobacco ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Yes ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco and fine tobacco means real deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309575

(TAG)

JACK: Ladies and gentlemen, I went to thank Fred Allen for lousing up my show and I'll try my best to do the same thing for him next week...This is our last broadcast of the season, but we'll be back again in the fall... Thanks for listening to us all season..and I know you'll enjoy Jack Paar during the summer...Thanks again and goodnight.

mtf/at  
5/24/47/pm

ATX01 0309576